DOCUMENT RESUME

ED 169 558 CS 204 787

AUTHOR Kohler, Alfred D.
TITLE Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching): A 4-6 Grade Humanities Program.
INSTITUTION Woodbridge Township Board of Education, N.J.
SPONS AGENCY New Jersey State Dept. of Education, Trenton. Div. of Research, Planning, and Evaluation.; Office of Education (DHEW), Washington, D.C.
PUB DATE 76
NOTE 312p.; For related documents, see CS 204 784-790

EDRS PRICE MF01/PC13 Plus Postage.
DESCRIPTORS Art Activities; *Audiovisual Programs; Creative Dramatics; Creativity; Film Study; *Humanistic Education; *Humanities Instruction; *Interdisciplinary Approach; Intermediate Grades; *Language Arts; Movement Education; Music Activities; Poetry; Teacher Education
IDENTIFIERS Project MOPPET

ABSTRACT

This manual is intended for use by adopters or adapters of a media-oriented arts and humanities program designed to train teachers in the techniques of humanizing the general curriculum. It contains lesson plans for grades four through six organized into the following categories: art, creative dramatics, film, movement, music, and poetry. Each category is preceded by a rationale, and each lesson plan within the category contains the grade level for which the plan is intended, the lesson's title and objectives, the equipment and materials needed, and a lesson scheme offering teaching techniques. (FL)

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Project MOPPET

(Media-Oriented Program Promoting Exploration in Teaching)

A 4-6 Grade Humanities Program
Woodbridge Township School District
Woodbridge, New Jersey

TEACHERS' MANUAL OF LESSONS FOR FOURTH-SIXTH GRADES

Project Address:

Alfred D. Kohler, Director
Project MOPPET
Indiana Avenue School (#18)
Iselin, New Jersey 08830
Phone: (201) 283-0330

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Dr. Alfred D. Kohler--Project Director
Diploma, Julliard School, 1950; B.S., Teachers College of Columbia University, 1952; M.A., 1953, Professional Diploma; Ed. D. in Curriculum and Instruction, 1975; Woodbridge Township School District, 1956; Project MOPPET, 1970- .

Mrs. Rosemarie Mazzeo-Curriculum Specialist
B.S., Elementary Education, Jersey City State College, 1951. M.A., Supervision and Curriculum Development, Teachers College, Columbia University, 1967. Currently completing M. Ed. Program in Curriculum and Teaching Department, Teachers College, Columbia University. Woodbridge Township School District, Teacher, 1954; Helping Teaching, 1967; Curriculum Coordinator, 1969. Project MOPPET 1971- .

Miss Gloria Alibani--Art Teacher
B.A., Fine Arts, Montclair State College, 1970. Art Teacher, Woodbridge Township Summer Recreation Program, 1967-69; Art Director of Summer Recreation Program in Woodbridge Township, 1969-71. Exhibiting Artist, Bottega Workshop and Gallery, West Orange, 1974- . Project MOPPET 1970- .

Mrs. Anne Battle--Drama Teacher
B.S. Early Childhood Education, State University of New York at Cortland, 1957; M.A., Theater Arts, North Western University, 1961; Doctoral candidate in Communications Program at Teachers College, Columbia University. Teacher, Consultant to Creative Drama Programs. Title III Program: State of N.J. Classroom Renaissance 1968-70; Director Student Theatre Workshop, Edison, N.J., 1969-72; Creative Arts Group, West Orange, N.J., 1968-72; Evanston Public Schools, Illinois, 1960-62; Adjunct Professor, Kean College, 1974; Project MOPPET, 1971- .

Mrs. Marian Carter--Movement Teacher
B.S. in Health, Physical Education and Recreation, West Chester State College, 1957; M.A., Teachers College, Columbia University, 1963. Teacher, Westfield School System, 1957-63; Teacher, Goucher College, 1959-61; Teacher, Hartridge School, 1957- ; Project MOPPET 1975- .

Miss Priscilla Colville--Movement Teacher
B.S., Dance, New York University, 1968; M. F. A., Dance, Connecticut College, 1975. Artist-in-Residence, Connecticut Commission on the Arts, 1973; Guest Artist, Fairmount Center for the Performing Arts, 1972; Teacher of Dance and Creative Movement, New York City Public School System, 1968- ; Member, choreographic Dance Theater Workshop of New York City, 1971- ; Artistic Director, Priscilla Colville Dance Company, Inc., New York City, 1972- ; Project MOPPET, 1975- .

Mrs. Bette Distler--Poetry Teacher
B.A., Montclair State College, 1958; Carole Klein Writing Workshop; M.A., Poetry, Goddard College, David Ignatow Field Faculty; Poet-in-Residence, N.J. Arts Council, 1971-72; Published: Timothy Tuneful, New York: Crowell Collier, 1968; Poem, "The Death of Lottie Shapiro," Fairleigh Dickinson Literary Review; 1974 William Carlos Williams Poetry Contest; Article, Teacher and Writers Collaborative Newsletter, Volume 5, 1974. Winner, William Carlos Williams contest, 1974-75; Readings: 1975, Focus, N.Y.C. Women in the Arts Day, William Paterson College. Project MOPPET, 1971- .

Miss Susan Evans--Filmmaking Teacher
B.A. in Urban Communications/Art, Livingston College-Rutgers University, 1973; Enrolled in M.A. program Antioch Center for Understanding Media, 1974. Project MOPPET, 1973--75.

Miss Carol Henry--Movement Teacher
B.S., Piano, Julliard, 1951; M.A., Performing Arts, Sarah Lawrence, 1969; Published songwriter/lyricist-recordings, R.C.A. Victor Blue Note, Decca: Poetry, Uptown Beat, 1969-70; Lecturer, Music, Queens College, 1970-71; Music for Dance, Bennington College, Valdosta, Georgia, 1971; Visiting Lecturer, Music for Dance, N.Y.U., 1971-72; Paterson State College, 1974-75; Project MOPPET, 1970-74.

Mrs. Karen Young--Music Teacher
B.S. in Music Education, West Chester State College, 1967; Masters candidate in Music Performance, Trenton State College. Project MOPPET, 1973- .

Dr. Gary S. Belkin--Evaluator

B.S., Long Island University, 1966; M.S., 1967; Ed. D., Columbia University, Teachers College, 1974. Publications: "The Teacher as Hero," in Educational Theory, 1972; (Ed.) Foundations of Counseling, 1974; "Communion in Teaching," in Educational Theory, 1974; Practical Counseling in the Schools, 1975; Educational Psychology: An Introduction, (in press, expected Winter, 1976).

Mrs. Mary Ellen Malague--Curriculum Writer

B.A., Douglass College, 1953; Teacher of English, Woodbridge School District, 1953-61; Project MOPPET, 1975- .

Teachers Contributing to the Manual

Gloria Alibani	Bette Distler
Anne Battle	Susan Evans
Marian Carter	Carol Henry
Priscilla Colville	Karen Young

ACKNOWLEDGMENTS

We wish to extend our appreciation for their hard work and support to the personnel of the New Jersey State Department of Education Title III/IV-C Office for Program Development and to the Department of Curriculum and Instruction.

An examination of this manual will reveal that a great many teachers were involved in the development of the lessons. In a broad sense Project MOPPET has always been a group effort to which a large number of teachers, principals, and administrators of the Woodbridge Township Schools have contributed to in one way or another.

We want to thank all of those who have given of their time and talent.

FOREWORD

Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching) was originally conceived as an arts and humanities program that would be built from kindergarten upward in a systematic manner. This procedure corresponds to the best thinking on such program development, although few school systems have been in a position to construct a program in this manner. In this respect, Woodbridge has been fortunate in that the developmental funds have been supplied by Title III/IV-C of the Elementary and Secondary Education Act of 1965.

The K-6 program was developed in the 1970-73 school years, and teachers' manuals were produced for those grades. Since then the program has been extended with Title III funding into the junior high schools with an emphasis on the problems of the underachievers. The further development has resulted in greater insight into our lesson process. As a result, we have revised our teachers' manuals for K-3 and 4-6.

The purpose of this manual is to help teachers get more humanistic education into the curriculum. Ideally, it is hoped that each teacher will do all or most of the lessons for his/her grade level, as well as whatever adaptations, extensions or independent creations that might be suggested by these lessons. Realistically, however, we recognize that such comprehensive usage involves difficulties for the teacher in regard to materials, equipment, etc. It is likely, therefore, that the individual teacher will at

first be quite selective in choosing lessons and will gradually increase in the range of lessons as he/she gains in expertise.

Our experience has shown that the greatest benefits have occured in those children who have experienced the largest number of MOPPET lessons. But it has also been noted that some exposure is better than none. Consequently, we encourage teachers to use as many lessons as they can reasonably handle and not to worry about lessons they cannot do. In this regard, it should be kept in mind that this manual is not intended as a rigid curriculum that must be methodically followed.

The format for the lessons is simple:

Art Area

Grade
Title
Objectives
Equipment
Materials
Lesson Scheme

This format is not intended to be rigid, but it is used to systematize the lessons so that teachers can easily scan them to familiarize themselves with the contents. When selecting a lesson, they may decide to modify the lesson or materials to conform to their own situations or conceptions. For that reason we feel that these lessons should be viewed

as prototype lessons--they will work as presented here, but we hope they will also serve to motivate teachers to make further explorations on their own.

MOPPET is interdisciplinary in concept in that various areas of the curriculum are consciously drawn upon for subject matter for lessons. In this context the arts are not viewed solely as ends in themselves but are utilized as avenues to perceive and communicate in different ways. Thus, the individual student can find means for individual expression--even amidst subject matter that would not ordinarily interest him/her as generalized facts or information.

Media is deliberately brought into lessons as a means of giving more varied dimension to lessons. It is becoming a generally accepted fact that some students learn more readily from visual presentations than from print or the spoken word. It is also becoming understood that students generally retain information better if they receive it through a variety of sense avenues. Thus, media is integrated into the lessons as a means of extending the range of resources available to the teacher to reach students in more varied ways.

The lessons do not require a particularly large range of equipment. Projectors used are: 16 mm sound film, 8 mm film and 8 mm silent loop, overhead, slide, and opaque. Still camera, 8 mm silent film camera, Ektagraphic Kit, cassette or reel tape recorder, and record player com-

pletes the list of equipment used. No particular brand is advocated, but we have found that the standardization of brands and models throughout a school system aids greatly in solving such problems as teacher familiarity, interchanging of equipment between schools, and in maintenance and repair.

One exception in the matter of brand identification must be made. Teachers will want to know why two or three slide projectors are suggested in some of the lessons. The Kodak Carousel Projector with automatic focus makes it possible for one person to remotely control as many as three of these machines simultaneously. The projection screen problem for such multi-image presentations can be solved by using a blank wall or large sheets of white paper taped to a wall. Such panoramic presentations have the effect of simulating a new environment, and the motivational advantages of such an approach richly reward the teacher for the extra difficulty involved; however, it should be remembered that the lessons can be effectively taught using one machine at a time.

It is quite likely that teachers will run across lessons and ideas in this manual that are already familiar. Actually, no claim is made that these lessons are new or unique. What this manual does, basically, is save teachers the untold hours it would take to collect such a large variety of arts and humanities lessons from separate sources.

Even so, considerable teacher preparation time will be involved in

many lessons presented here. For example, teachers will discover that many of the lessons require rather extensive teacher-made materials, which consist usually of slides taken with a camera or taken from books with an Ektagraphic Kit. We have found that, for a great variety of purposes, the large visual impression of the slide is far superior to a word description alone. Even where print is involved, slides often are extremely effective in demonstrating such things as poetry, picture stories, music notations, etc.

The Woodbridge Township School System plans to have materials duplicated and placed in the Instructional Materials Center from which they can be ordered by any teacher in the system. This method will solve much of the local preparation problem, making a lesson completed by one teacher available to all other teachers. It is advisable for any school systems contemplating the widespread use of MOPPET type lessons to work out some such system for sharing lessons. In the meantime, these more elaborate lessons should be approached with some caution in regard to the time that will be involved.

In a sense the taste and experience of the individual teacher will dictate whether he/she will select, for example, a simple poetry lesson requiring no special equipment or materials, or a lesson incorporating complex multi-media interdisciplinary techniques. In either case, opportunities are built in for the individual student to respond or interact creatively.

The lessons are organized into the following general categories:

Art
Creative Drama
Film Making
Movement
Music
Poetry

The categories cannot be precise because of the interdisciplinary element, particularly in the area of curriculum correlation. We believe that amid such variety, material can be found to interest virtually all children.

For the teacher who is interested in appropriate material for humanistic learning, we hope this manual will be useful as a practical introduction and guide. Our experience with these lessons has convinced us that such education can do much to help children develop esthetically and, also can aid them in forming a positive attitude toward education.

- A.D.K. -

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ART RATIONALE

Children possess that special way of seeing the world and communicating their ideas and feelings which gives us a fresh perspective concerning the familiar and ordinary. This childlike wonderment, somehow retained by the artist and which hopefully will never be lost by the child, is what those familiar with the arts cherish. Fostering this fresh view of life and the enthusiasm for it seems to be a most difficult task to achieve.

What happens to this truly beautiful eagerness to embrace and explore the world around us? Is this the enthusiasm that survives in the artist experiencing all the joy and excitement of creation? How does it survive? Why does it survive? Can it survive? The MOPPET lessons are designed to foster that special way of seeing the world, of experiencing all the beauty of form, color, space, line, and design, and of creating art which expresses and communicates this involvement.

The pure elements of art--color, line, shape, texture--are the basics in man's art. These are the tools which are utilized in an infinite number of ways to achieve individual expression on one's feelings. Therefore, these tools should not be employed to follow narrow patterns (such as drawing one pattern for trees, faces, etc); but rather these elements should be used in varied ways so each individual child may create according to the way he perceives the subjects of his artistic endeavors. Art is not only "making things" - art is the need to create and express our feelings. The exploration of the elements of art enables us to pursue this expression and creation.

Lessons should not be too technical when working with very young children. Art elements can be fun and should be reflected as such in order to insure that children will develop an optimistic attitude toward art. But most of all, we should be certain that they develop a realization that art (the creation, expression, and the appreciation) is a natural part of man's life--that it is one of the most eloquent means through which the individual makes himself known to the group.

No attempt should be made to separate art from children's daily lives. For example, children should be made aware of color, line, texture, shape and value in their environment and of their own intellectural and emotional reactions to these elements.

Art should also be used as a vehicle for expanding ideas. How can man use art elements to express himself to his fellow man? Through the use of the elements, the artist opens an avenue of communication that is universal. The creation of a work of art is a reflection of the artist and will have an effect on the viewing audience. Thus art is all encompassing--the artist reacts to a stimulus, creates; the audience views the creation (an extension of the artist) and a reaction will occur. The same process is involved in children's art.

If art is life, and children's art is supposed to reflect this life, why do we encourage them to follow one pattern? In life, we do not have exact patterns to follow--we explore many different avenues and make our choices. This is the challenge, the excitement, the discovery. As each child is different physically and emotionally, so should his individual art work be a reflection of this individuality.

Art work will mean nothing to a class if it is only an assignment - filler that the teacher has prepared. Is this really valid? Can you instruct a person how to feel about a certain thing? Can art be dictated? No! But you may also question--is everything acceptable--is everything good? I can only answer by saying that when you are personally involved and working with the class, there exists a communication which tells you what is honest and what is a mechanical exercise. For example, after giving a lesson concerning lines, I asked a new class to bring in some sketches showing line interpretations. When I saw the sketches, I knew which ones were learning experiences and which were assignment fillers. I asked for a honest opinion; approximately 40% of the class said they had fulfilled an assignment. I asked them to concentrate on their feelings and really think about what they were doing. I told them not to worry if their sketch didn't "look like something." I told them to have <u>fun</u> with the lines--doodle--to see what the lines could do for them. It turned into such an exciting experience for me and the class--lines were dancing...they were expressing feelings...they were heavy, light-hearted, timid and intertwining. Imaginations were flowering! Some papers were filled; others were not. Some pictures were representational; others, abstract. The point is that the experience became <u>free</u> -- <u>worry free</u>. I wanted them to "discover" something about their honest feelings while experiencing the art element of line. The acceptance of each other's ideas and feelings was very beautiful to see.

In practice the teacher should encourage individual expression through presenting and suggesting various alternatives, and thus deliberately stimulate children to choose and follow individual avenues of expression. Consequently, each child will employ the forces of art elements in such a way that the final concrete image will be a mirror of that individual child creator. An outgrowth of this stress on individuality will be a respect for individual differences; children will be proud of their art work and see it as an extension of themselves. A positive sense of self as well as respect for others can be established through art that is taught in such a manner.

The procedure followed in the MOPPET program places much stress upon the use of media. Slides, transparencies and film are used to create exciting motivation for lessons. In some cases, through the use of large screen or multi-screen projections, classrooms are transformed into new environments for exploration and discovery. In this way, media is integrated with more conventional materials to greatly enrich the lesson input, which will ensure that the resulting student statements will reflect a dynamic personal involvement.

Many ideas can grow from one visual on a projection screen. For example, during a lesson where characters create sculptures from various shapes, word descriptions and ideas flow freely from the class. If ten people are looking at the construction, ten different words can be used to describe what is seen, and ten ideas may emerge concerning what the structure happens to be. Ten feelings can also be expressed, stimulated by the visuals. It's a valuable technique from promoting growth and expansion of ideas.

Using slides of student's own art work as motivation for a lesson is a marvelous way to use the media approach to promote a good self concept in the child. It is also a valid and effective means to stimulate the imagination and plant a seed of confidence. Many children will feel that they too can be successful if they see the successes of others their own age. When a student sees a slide of his own work being used as part of a lesson, the feeling of accomplishing something worthwhile is heightened and reinforced.

There is also a kind of immediate satisfaction when the "outside world" is brought into a classroom via slides and film. These can be used to enhance the actual experiences of the students. The film media helps students become aware of art elements which exist in the environment in a stimulating, visual manner. Films, slides, and overhead projections are prepared and employed in the lessons not only to create an environment in the classroom, but also to demonstrate a particular concept. The multi-screen projections enable a class to compare similarities and differences, and/or enable a total or partial involvement when creating an environment through the film medium. For example, when discussing possible stimuli for abstract art, I showed a class a slide of multicolored intersecting lines, forming rectangles and squares. They didn't understand why these intersecting lines would be important to someone. I then showed an aerial view of Los Angeles which showed houses, streets and parking lots divided very similarly to the painting we had just seen. We then discussed that this did not only exist in Los Angeles, but even in our own community. The connection was discussed, <u>seen</u>, and understood by the class. The film medium creates enthusiasm and interest by presenting a particular view of the world through the eye of the camera.

Art should not be polarized from the students' classroom curriculum either. Math, the sciences, language arts, as well as the fine arts (music, drama, dance, art, creative writing) are all interrelated. An element of art can be focused upon, but not isolated from other subject areas. Line, for example can encompass movement (dance), sound (music), the language arts and math as well as pure art.

Art as an insight into the artist and the artist's perception can hold universal interests for all people. Therefore, some emphasis should be placed upon the concept of art as an extension of man's ideas and his reactions to and relationships with the world around him. The expressions of people in the arts may take various forms, but their emotions share the common bonds of intensity, sincerity, and truth.

Recently I heard someone give a quote in a speech concerning films. It went something like this -- "Art cannot be explained, it must be felt; that is why it is so necessary to civilization." We must recognize the need to create. Understand the importance of this drive; do not suppress it, help it to flourish to its fullest extent. Art should be recognized as a way of seeing, formulating ideas, interpreting, communicating, and extending oneself. A child's art is the child.

- Gloria Alibani -

GRADE - FOURTH

VISUAL MOVEMENT

OBJECTIVES

. At the end of this lesson the student will be able to:

Become aware of movement as an experience in the visual arts.

Demonstrate integration between the arts; i.e., correlate dance/movement and art.

Develop a sensitivity to the common bonds of the arts.

Explore materials and experience effects achieved with pastels.

Achieve individuality in the use of materials.

Achieve individuality of design.

Engage in a verbal exchange of ideas.

Participate physically in the lessons.

EQUIPMENT

. Projection screen

. Overhead projector

MATERIALS

. MOPPET Kit

Transparencies depicting shapes and movements

Cut-outs of corresponding shapes

. Also:

Shapes cut from construction paper
12" x 18" colored construction paper
6" x 9" (approximately) construction paper
Pastels
Newspaper
Scissors
Smocks

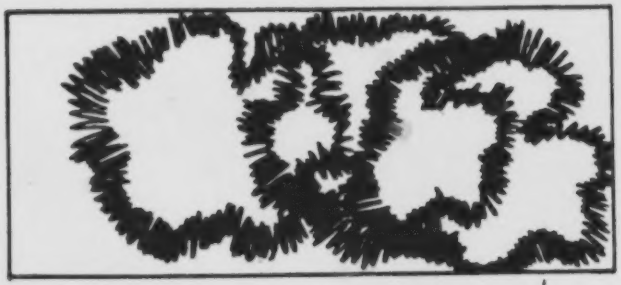
LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show transparencies of a moving shape. Introduce movement as a tool of the artist, emphasizing movement through shapes. Display a shape on the screen, using the overhead projector. Move the shape around.	Discuss the shape with the class: "What kind of shape is this?" "Did you notice whether the shape moved?" "If a person were just coming into the room, would he know that the shape had moved?" Challenge the problem-solving abilities of the students and encourage verbalization. "How would a person know that the shape had moved?"	Ask the students to assume the shape they see on the screen and move as the shape is moving. (This can be done by the class as a whole or by individuals.)

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Demonstrate the utilization of shapes to create the illusion of visual movement. Move the shapes across a sheet of 12" x 18" construction paper utilizing pastels: Cut 6" x 9" construction paper into a shape. Place shape on 12" x 18" colored construction paper. Color from center of shape outward onto paper. Example: Smudge pastel with finger. Lift shape. Outline of shape in pastel remains.	During the demonstration, ask for reactions to the work with pastels. "Why are pastels different from other art materials?" "Are they hard or soft?" "What kinds of visual effects can you achieve that make pastels unique?"	Encourage the use of a part of the body in assuming the shape and in moving as the shape is moving.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Example:		
Move shape slightly; repeat previous process with a different colored pastel. Repeat process until paper shows the path of movement of the shape. Allow shapes and colors to overlap. Example: 	Students discuss the technique as it is being demonstrated by the teacher, and they ask questions that might occur to them.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Encourage the students to use this demonstration as a guide, not as the only approach to the lesson.		The students follow the directions and create their own pastel compositions. The completed design and the shape used to create the design can be displayed together.

- Gloria Alibani -

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Rowland, Kurt. Learning to See: Book III. New York: Van Nostrand Reinhold Co., 1969, pp. 44-45

GRADES - FOURTH, FIFTH

JUNK SCULPTURE

OBJECTIVES

. At the end of this lesson the student will be able to:

Express his feelings toward loneliness, the need to love someone and something.

Begin to think of possibilities for sculpture composed of found objects.

Collect objects which will be used in his own sculpture.

EQUIPMENT

. Carousel slide projector

. Projection screen

MATERIALS

. MOPPET Kit

Book and slides of book, Franklin Stein by Ellen Raskin, Antheneum, 1972

Slides of children's sculptures

LESSON SCHEME

INPUT	INTERACTION
	Discuss collections of treasures with the class: "Does anyone collect anything in particular?" "Have you ever tried to create sculptures with your collected objects?" The children will discuss their feelings toward their collections and share their experiences in attempting to create sculptures from their collections.
Show slides of book, Franklin Stein. The book tells the story of a small boy who constructs an unusual friend.	As the slides are shown, the teacher and the class will discuss the developing story. "What kinds of things did Franklin collect?" "Why did he collect these things?" "Why did he create Fred?" "What was Fred composed of?" "Did the boy have any friends or pets?" "How did his family and neighbors react to Fred?" "Did their feelings remain the same? Why?" "How did Franklin feel about Fred?" "Did his feelings remain the same?" "How would you feel about Fred?" "What would you create if you were lonely?" During the slide presentation and discussion, the children will reveal their feelings about Franklin and Fred and Franklin's reasons for creating Fred. They will also react to Franklin's loneliness and his craftmanship in creating someone to love.

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Show slides of other children's sculptures.	As the children see each slide, ask: "What was used to make this sculpture?" "How does this sculpture make you feel?"

EXPERIENCE

To prepare for the next class, ask the children to collect objects in order to create a sculpture.

Each child should fill a bag with things like yarn, bottle caps, pieces of cloth, broken jewelry, etc. Caution against sharp items or items that will possibly break.

While they are collecting these items, they should think about the possibilities of creating a sculpture with them.

- Gloria Alibani -

GRADES - FOURTH, FIFTH

JUNK SCULPTURE - II

OBJECTIVES

. At the end of this lesson the student will be able to:

Create a sculpture from found objects.

Express his feelings toward the sculpture.

See possibilities for designs in everyday objects.

MATERIALS

. Found objects

. Paper

. Elmer's Glue

LESSON SCHEME

INPUT	INTERACTION
Review the previous lesson with the class.	Briefly discuss the story of Franklin Stein. "Why did Franklin make Fred?" The children will recall the important aspects of the story. "How did Franklin feel about Fred?" "How did others feel about him?" "What finally happened to Fred and Franklin?"

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Show to the class, with the help of the children some of the found objects that they have brought to class.	The children will express their feelings toward the story.

EXPERIENCE

Ask each child to create a sculpture using the found objects which he has brought to class. They can create a representational sculpture or an abstract sculpture.

They may wish to create a collage or a three dimensional sculpture.

- Gloria Alibani -

GRADE - FOURTH, FIFTH

COLOR ENVIRONMENT - LESSON I: Land of Red

OBJECTIVES

. At the end of this lesson the student will be able to:

Verbalize about color and its relationship to human emotions.

Discuss color mixtures and relationships.

Explore individuality of expression.

Utilize freedom of mobility when exploring the environment.

Experience drastic color change in the environment.

EQUIPMENT

. One large roll of paper or a large sheet to accommodate a double slide projection

. Two slide projectors

. Tape recorder

MATERIALS

. MOPPET Kit

Book and slides of book, Land of Red, by Peter Max, Franklin Watts, Inc., New York, 1970

Tape recording of teacher reading the text

. Also:

Various colored glasses (Oak tag frames with lenses of red/yellow/or blue cellophane

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Discuss color as an important tool which artists use when creating. Ask: "What is your favorite color?" "Why do you choose this?" "How does it make you feel?" "What is your least favorite color? Why?"	
Expose the children to a dynamic color environment. Show slides of story "Land of Red" by Peter Max. Play tape recording of the story while the slides are on the screen.		Use colored glasses to enable children to experience color mixtures and changes in the environment. Encourage children to try on the colored glasses and to observe the change in the environment.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss the use of the glasses with the students: "What did you see when you were wearing the glasses?" "What was the most exciting thing that happened with the red glasses? The blue? The yellow?"	- Gloria Alibani -

GRADE - FOURTH, FIFTH

COLOR ENVIRONMENT - LESSON II: Fold and Dye

OBJECTIVES

. At the end of this lesson the student will be able to:

Explore color combinations.

Experience manipulation of materials.

Explore self expression through color and design.

MATERIALS

Newspapers

Very absorbent paper: Dippity-Dye paper is preferable.
Paper toweling will suffice.

Plastic containers

Large jar of water

Bucket (if sink is not available in the room)

Smocks

Dippity-Dye or food coloring

PREPARATION

It is important in this lesson to prepare the materials before you teach the lesson in order to allow more working time with the class:

Provide for each child the following materials:

Large sheet of newspaper

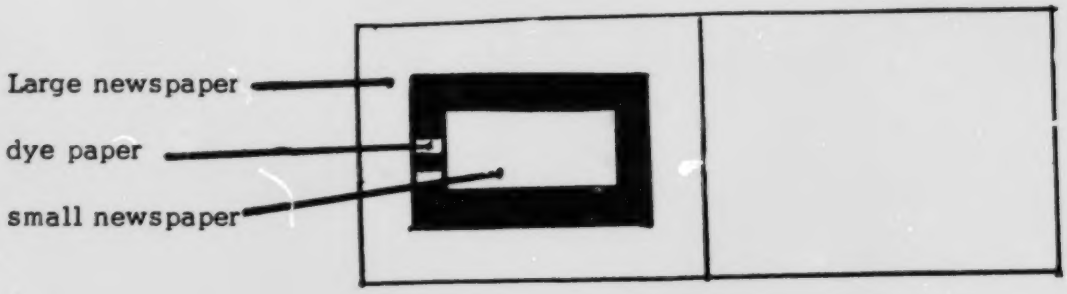
At least 3 or 5 sheets of Dippity Dye Paper, 12" x 18" or 9" x 12"

One small sheet of newspaper for each sheet of dye paper

Prepare the materials for each child in the following manner:

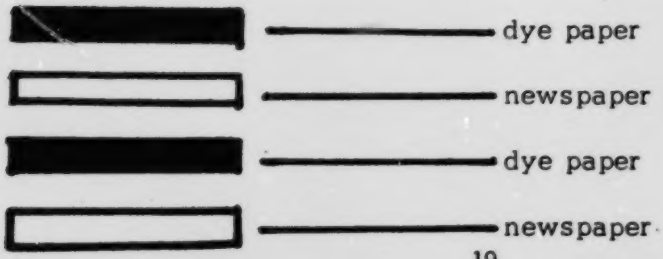
Open the large sheet of newspaper. Place the Dippity-Dye paper with the small sheets of newspaper sandwiched in between them inside the large sheet of newspaper.

Example I



The newspaper between the sheets of dye paper will serve as blotters when the dye paper is wet.

Example II

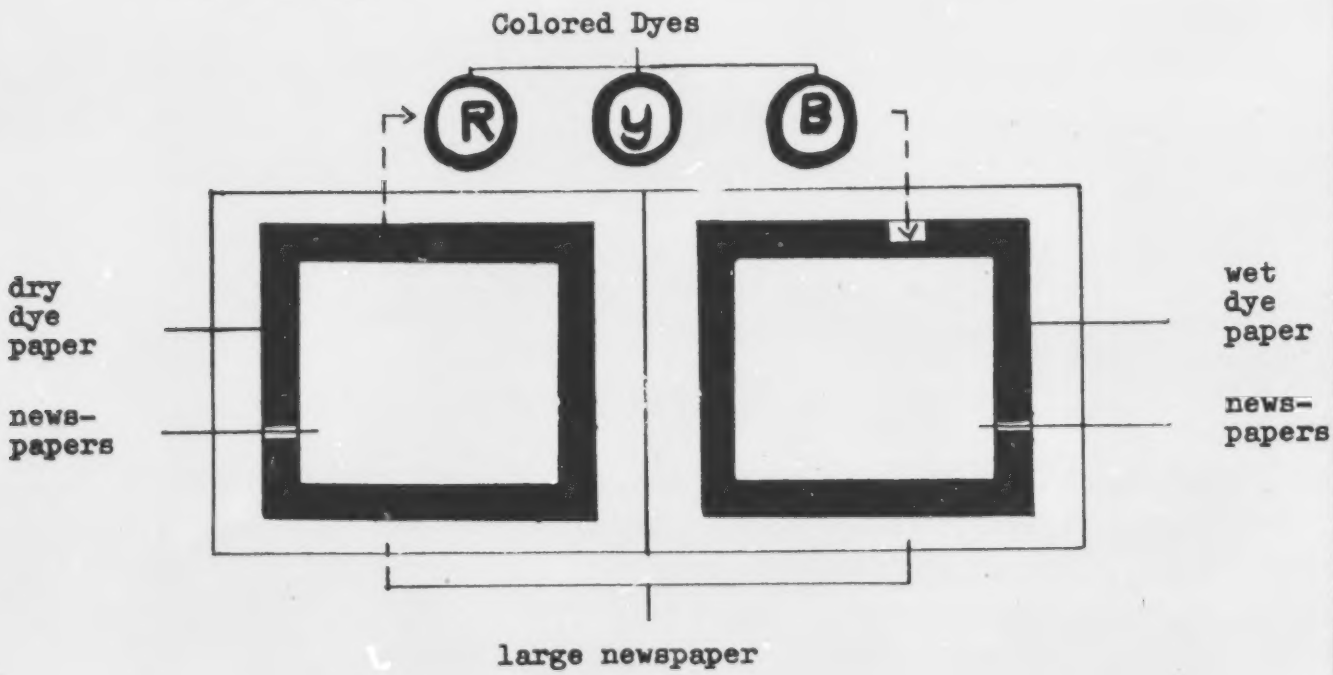


PREPARATION (Con't.)

Utilizing this type of organization, a child may fold the paper to be dyed on one side of the newspaper and place the wet paper on the other side of the newspaper.

Fold and dip into dyes. Place on opposite side to dry.

Example III



Proceed with the lesson.

LESSON SCHEME

INTERACTION

Discuss and review previous experience in color environments and mixtures. (See Lesson I)

Discuss the materials assembled for this lesson: the dyes, the papers, the water, etc.

INPUT

Demonstrate the technique that will be used by the students:

Mix the dye with cold water in plastic containers.

The less water added to the dyes, the brighter the colors.

Mix enough dyes so that several groups of 4 children will have a set of 3 containers with red/yellow/blue dyes.

Have ready a set of newspapers containing Dippity-Dye papers for each child. (See Example I)

Fold paper freely.

Dip 3 different ends of the folded paper in 3 different colors: red/yellow/blue (primary colors).

Dip these colored ends into various colors to make secondary colors. (Example: yellow into blue equals green.)

Remind class that the paper does not have to be extremely wet. (This will save unnecessary clean up time.)

Place the wet dyed paper on the opposite side of large newspaper. Place a small sheet of newspaper on top of this, and prepare another piece of paper for dyeing.

LESSON SCHEME (Con't.)

EXPERIENCE

Separate the class into groups of four. Distribute a set of dyes to each group and a set of newspapers containing the Dippity-Dye papers to each child.

Encourage children to freely fold and dye the paper.

Encourage verbal exchange of ideas and reactions.

Circulate from group to group, respond to children's work and verbalization, and encourage self-expression.

When class has completed experimenting with the dyes, ask students to close their large newspapers (with the dyed papers inside) and to write their names across the front for identification. Allow papers to dry in this manner.

Proceed to clean up.

- Gloria Alibani -

GRADE - FOURTH, FIFTH

COLOR ENVIRONMENT - LESSON III: Color Hangings

OBJECTIVES

. At the end of this lesson the student will be able to:

Become aware of possibilities of presenting art work.

Experience design of construction.

Expand possibilities of manipulation of space.

Expand upon concept of color and the environment as depicted in the story, "Land of Red."

Explore individuality of design.

Gain confidence in freedom of expression.

MATERIALS

Completed fold and dye compositions (Lesson II)

Newspapers for desks or floor

Elmer's Glue

Poster board (Cut into 1" strips)

Tape

String

Plastic cups (for glue)

LESSON SCHEME

INTERACTION

Emphasize, through discussion, the idea that people in the story, "Land of Red," were living in a fantasy world of color.

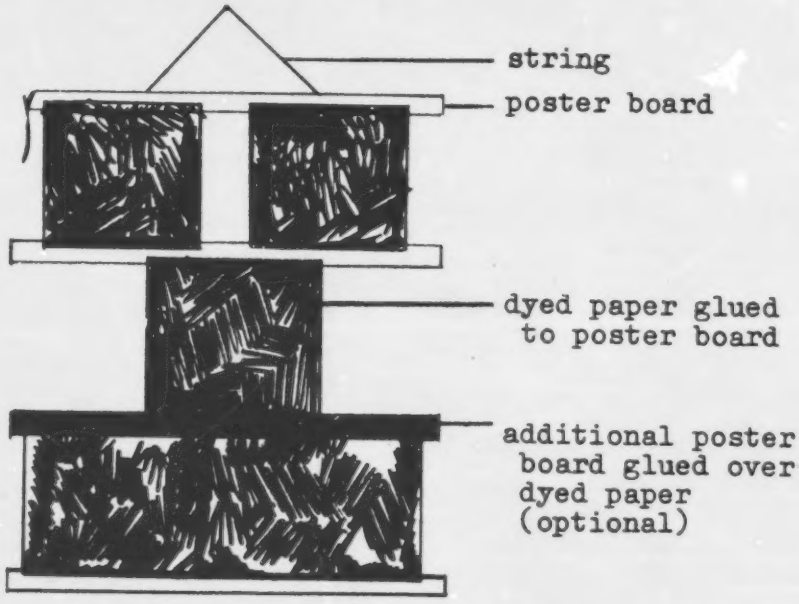
Ask the students:
"How could this class create a color environment with the completed fold and dye compositions?"

Looking at their completed work, students suggest various ways of creating an environment, such as taping some onto windows, making hangings for the room, etc.

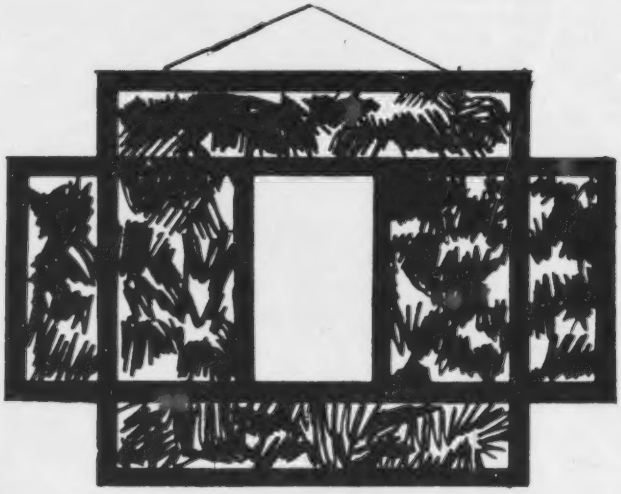
INPUT

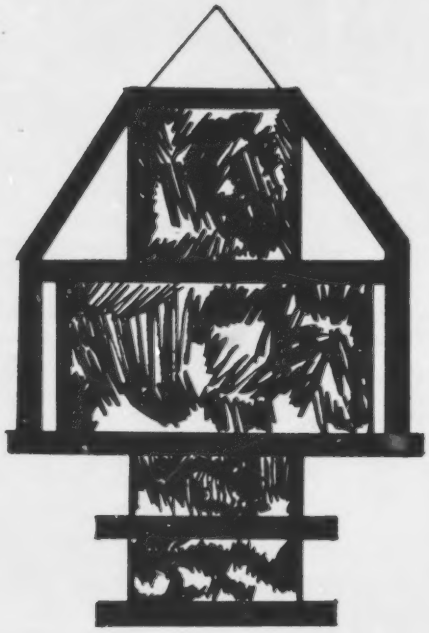
Demonstrate how a hanging can be made. Emphasize at this time that each child should attempt to use the materials to further his own individual exploration and expression.

Arrange pieces of poster board on a flat surface. (Refer to the poster board pieces as the "skeleton" of the hangings.) Glue compositions onto pieces of poster board. (If desired, glue another piece of poster board over the glued area.) Tape a string from the top of the hanging.



Variations of construction:

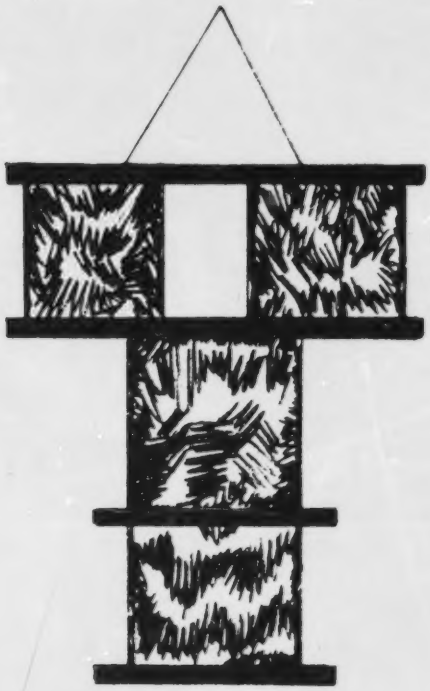




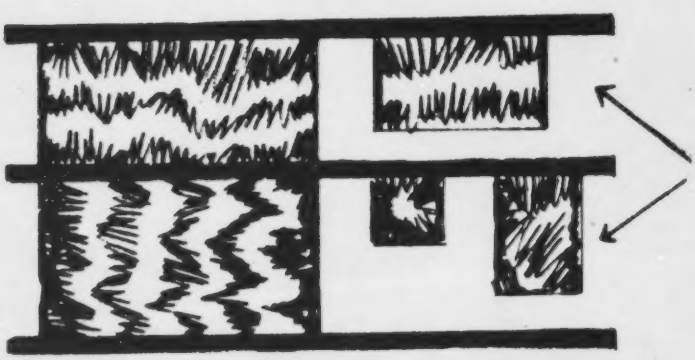
Important reminders:

Make sure compositions are equal in size when glued to one another; if not, hanging will lack good support, and hang improperly (thus falling apart).

Example: Good Support



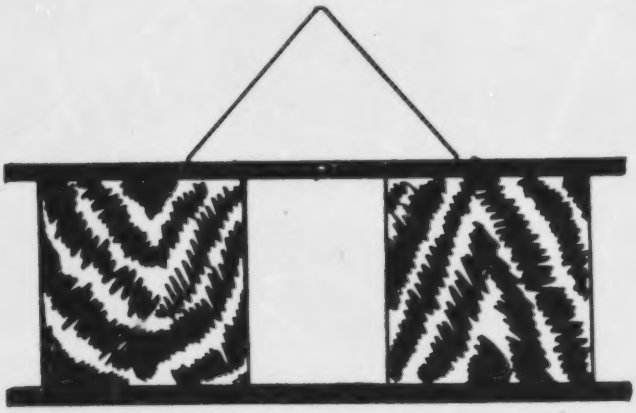
Example II: No support on right side.



Make sure string is properly suspending the hanging. If string is placed too far on ends of poster board, structure will bend. String should be placed toward the center of the hanging for strong suspension.

Example I: String on ends will bend hanging

Example II: String toward center will support hanging.



LESSON SCHEME (Con't.)

Remind children to hold up their hangings frequently to test the strength of the skeleton and the suspension from the string.

EXPERIENCE

Following the explicit directions and with the help of the teacher, students will prepare their hangings.

After discussion about locations for the hangings, students arrange them in room. Hangings are effective suspended from light fixtures, in windows, in classroom and hallways.

Students should be surrounded by their hangings, just as the people in the "Land of Red" were surrounded by colors.

- Gloria Alibani -

GRADES - FOURTH, FIFTH

COLOR ENVIRONMENT - STUDENTS' FOLD AND DYE COMPOSITIONS IN SLIDES - ALTERNATE APPROACH

OBJECTIVES

- At the end of this lesson the student will be able to:

  Respond to other students' works (i.e., slides taken of color compositions).

  Respect each other's works as well as those of established artists.

  Verbalize about color and its relationship to human emotions.

  Understand mixtures from primary--secondary colors.

  Express individuality through color design.

  Utilize freedom of mobility when exploring the environment.

  Understand how color changes in the environment affects one's feelings.

EQUIPMENT

- Projection screen or large roll of paper for single or double slide projection
- One or two slide projectors

MATERIALS

- MOPPET Kit

  Slides of students' fold and dye color compositions

  Color wheel - transparent plastic paddles: red/yellow/blue

- Also:

  Colored glasses (oak tag frames with lenses of red/yellow/blue cellophane)

LESSON SCHEME

INPUT	INTERACTION
	Discuss color as an important creative tool of artists. Discuss students' reactions to various colors. Use color wheel to enable students to mix primary--secondary colors.
Show students' slides.	Discuss each slide, i.e., "What does this color composition look like to you?" "Identify primary colors." "Identify two primary colors making a secondary color." "Do you like this composition? Why? Why not? How does it make you feel?"

EXPERIENCE

Use colored glasses to enable the students to experience color mixtures and changes in the environment.

LESSON SCHEME

EXPERIENCE

Encourage children to verbalize about the observed color changes in the environment. (Some mixtures of light will be different than mixtures of pigment)

For Lessons II and III, proceed to follow instructions for Fold and Dye and Color Hangings.

After Lessons II and III, photograph children's work and show slides to class. Class will discuss each slide similarly to first lesson.

- Gloria Alibani -

GRADES - FOURTH, FIFTH, SIXTH

CHANGING COLORS

OBJECTIVES

. At the end of this lesson the student will be able to:

Perceive changes in their environment--line, color, shape and textures.

See multiple colors in environment - example: sky can be blue, red, white, green, yellow, purple at one time.

Realize that changing light during the course of one day creates differences in moods and feelings--outwardly and internally.

EQUIPMENT

. Slide projector

. Projection screen

MATERIALS

. MOPPET Kit

Slides of book, The Stop, by William Wondriska

Book, The Stop, by William Wondriska, Publisher: Holt, Rinehart and Winston, New York City, 1972

. Also:

Craypas

White drawing paper, 6" x 9"

Newspaper

LESSON SCHEME

INPUT	INTERACTION
Introduce the lesson by referring to colors the children experience each day.	Talk about changing colors during the day. Example: "What color was the sky this morning, last night, now? What were your feelings?" "What were the shadows like last night? What are they like now?" "Where is the sun now? How does it make everything look?"
Show slides of book, The Stop. Explain that a story is unfolded only through changing light in the environment. The characters are depicted as dots on the desert floor.	As the slides progress and the light and shadows change, ask the class to tell about the changes they see happening. "Tell me all the colors you see in the sky." "Tell me about the color you see in the mountains." "How do the shadows appear to change the surface of things? Sometimes, because of the shadows, the land takes on different forms--faces, animals, wonderful designs." "As the weather changes, how do the lights, colors, and shapes change? How does it make you feel?" As for the storyline: The characters are represented as three dots. When a change takes place, there are more dots and less dots. Ask what they think is taking place. If the characters have a problem, as how someone in the class would solve it--ask for many solutions to the problems.

LESSON SCHEME (Con't.)

EXPERIENCE

Distribute craypas to the class and ask them to visually communicate a time of the day realistically or abstractly. Communicate a feeling. Example: A house in the dark. Bright colors in the day, etc.

Some children may want to communicate what they feel about the visuals. The visuals of The Stop are so powerful that many children want to use that as a basis for experimenting with their own art work.

A variety of art work will develop. Some children may communicate abstractly, others about the scenes around them, and others concerning the visuals in The Stop.

- Gloria Alibani -

GRADE - FIFTH

MOIRE´ - Lesson I

OBJECTIVES

. At the end of this lesson the student will be able to:

Perceive a relationship between math/science/movement/art.

Develop a sensitivity to these relationships.

Become aware of these occurrences in the environment.

Participate in experimentation in creating moire´ patterns, i.e., using the kits.

Translate moire´ occurrences in the environment into a sketch or create abstract designs using moire patterns.

EQUIPMENT

. Projection screen

. One or two slide projectors

. Overhead projector

MATERIALS

. MOPPET Kit

Slides showing occurrences of moire´ patterns in the environment

Materials from Edmund Scientific Co., Barrington, N.J., 1969:
Moire´ kit #70,791 series
Moire´ kits #60,532 1-8 and #60,541 11-18 (8-1/2 x 11" black and white moire´ patterns)

Moire´ color kits #60,530 and #60,531

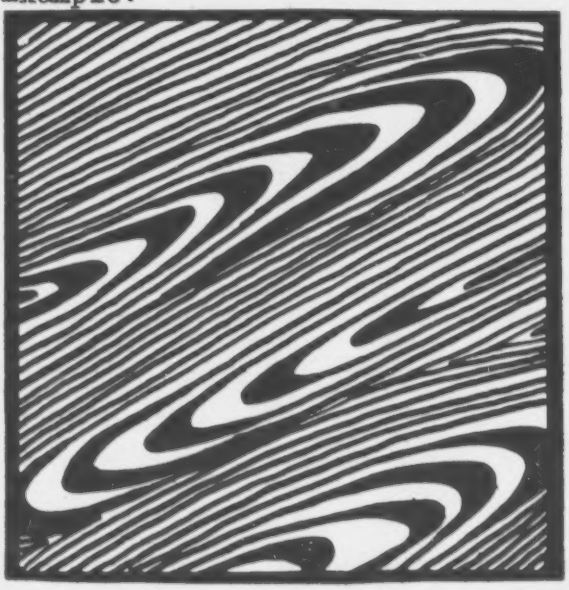
MATERIALS (Con't.)

Oster, Gerald., The Science of Moiré Patterns, #9068, Edmund Scientific Co., Barrington, N.J. 1969

Sample drawing utilizing moiré patterns

Note: Please read "Moiré Patterns in Everyday Life" and "Visual Phychology of Moiré Effects" in The Science of Moiré Patterns by Gerald Oster.

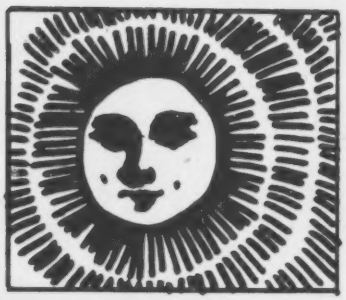
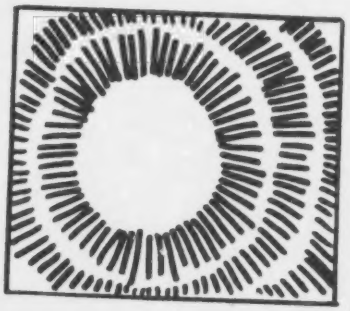
LESSON SCHEME

INPUT	INTERACTION
Discuss briefly Op Art as related to optics and optics as related to vision (the eye).	"What do you think 'Op Art' means?" "What does 'optical' mean?" "If optical refers to the eye, what do you think op art does to your eyes?"
Discuss word, "moiré." Origin: Chinese watered silk. This luxurious fabric is produced by doubling over a glossy, corded, silk cloth and pressing the facing surfaces together under steam pressure. When the fabric is unfolded, the ribbed silk with its embossed image superimposed creates a moiré pattern. Definition: Moiré (Fr. mwa rā) Adj. (of silks and other fabrics) presenting a watery or wavelike appearance	Discuss students' prior knowledge and experience with moiré. Example: 

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	Source: Gerald Oster, The Science of Moiré Patterns. (Barrington, New Jersey: Edmund Scientific Co., 1969, p.7).
	Encourage questioning to evaluate understanding.
Demonstrate moiré pattern using one example from the kits. (Any black and white example will suffice.)	
Show large transparencies on screen.	Encourage discussion as to how lines and angles create pulsating movement.
Show slides depicting occurences of moiré patterns.	Ask students to point out lines and angles. "Where does this slide show a possibility of the moiré occurrence?" "Are there any other places that show moiré movement?"
Display moiré pattern drawing.	Answer questions that might arise during this demonstration.
Emphasize line control. Lines should be neat and very close together. (If lines are randomly drawn, moiré pattern will not occur.)	
Demonstrate placing a sheet of acetate over drawing. Trace lines onto the acetate from the drawing. These lines will create the moiré pattern when moved over the drawing.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
Example: Line Drawing 	Example: Lines traced on acetate which will create moire´ pattern when sheet is moved over original line drawing. 

EXPERIENCE

Distribute the Edmund Scientific moire´ kits to the students.

Allow free experimentation utilizing these many patterns.

Circulate from student to student and discuss the movements with each.

Ask students to complete a sketch for the following class session.

Sketch can depict reality or fantasy.

Emphasize line control; that is, areas which will create moire´ patterns will have to contain lines neatly drawn and very close together.

- Gloria Alibani -

GRADE - FIFTH

MOIRE' - LESSON II: Line Drawings

OBJECTIVES

. At the end of this lesson the student will be able to:

Complete line drawings.

Display line control.

Display imaginative drawing.

Display occurrences of moire' patterns in the environment through sketches or abstract designs.

Explore use of materials.

MATERIALS

Various fine line colors of watercolor markers

9" x12" white drawing paper

Sketches

. . . . . .

LESSON SCHEME

INPUT and EXPERIENCE

This lesson follows the Moire' - Lesson I and depends on the input and interaction which was essential to that lesson.

LESSON SCHEME (Con't.)

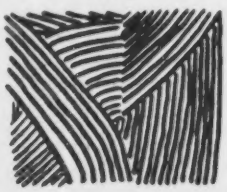
Students are asked to create line drawings.

Lines must be very close together. This is extremely important.

Allow sufficient time to complete drawings.
The drawings do require skill in line control.
Lines should be separate and neat.
Free strokes will not achieve a definite moiré effect when the acetate is placed over the drawing.

Examples:

Lines will produce sharp moiré effect.



Lines will not produce moiré patterns.

This should be made very clear; otherwise, much frustration could result when the acetate sheets are placed on top of the drawing.

Emphasize that color is important. Lines drawn with dark colors will produce a moiré effect. Lines drawn with light colors (red, yellow, pink, etc.) will not produce a good moiré effect.

- Gloria Alibani -

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GRADE - FIFTH

MOIRE' - LESSON III: Creating Acetate Overlay

OBJECTIVES

. At the end of this lesson the student will be able to:

Complete acetate overlay in order to create a moire' effect in drawings.

Create visual and actual movement.

Experience a type of "viewer participation art" as both the artist and/or viewer.

-Artist creates drawing and draws on acetate overlay.
-Viewer must physically move the acetate to create the moire' pattern of movement; therefore, he becomes part of the artistic creation.

MATERIALS

Permanent fine line markers which are odorless are recommended: black, blue, purple; dark colors on the acetate are essential to create a moire' effect.

8-1/2" x 11" or 9" x 12" acetate sheets

Scotch tape

Cord

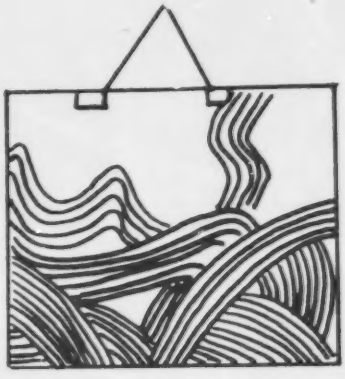
LESSON SCHEME

INPUT	EXPERIENCE
Demonstrate moiré patterns employing a completed drawing with acetate sheets. Demonstrate completion of acetate overlay. Place acetate sheet over completed drawing. Decide what areas of the drawing will produce a moiré effect. Remember, the darker lines will more readily create this effect. Trace lines on acetate sheet where moiré pattern is desired. When acetate sheet is moved about on the original drawing, a moiré pattern will occur.	After understanding of the technique seems thorough, students create their own acetate overlay compositions.

Examples:

Drawing on
Construction Paper

Lines from drawing
traced onto acetate sheets



LESSON SCHEME (Con't.)

INTERACTION

Encourage students to view each other's art and respond to each other's ideas.

Students plan ways of assembling the moiré drawings for display.

Staple or tack the drawing to the bulletin board.
Attach piece of cord, with tape, to the acetate overlay.
Hang the acetate overlay over the drawing so that the overlay can be moved to create the moiré pattern.

- Gloria Alibani -

DRAMA RATIONALE

For centuries, man has searched for a mode of communication within himself, with others and his God, which would more consciously help him to understand himself and his needs.

Since a major portion of a child's life is spent within the confines of a formalized learning environment, would it not therefore be wise to find a mode by which a child might most naturally come to understand his conscious thoughts and unconscious feelings.

Through the art's process of creative drama, the teacher provides a framework, a learning environment, which allows a child to engage in a perceptive experience. Such experiences contribute toward the child's understanding and identification of his needs, feelings, values and how to constructively deal with such in everyday living.

Creative drama existing as a discipline within theatre arts focuses upon engaging individuals in the process of expressing and communicating inner thoughts and feelings via verbal and non-verbal techniques through the student's acknowledged engagement in "as if" or pretend situations.

As a classroom teacher one tends to be overwhelmed at the idea of using an art form such as drama as a means of engaging students in a learning experience, if the teacher is not trained in the theory and skill of dramatic art. At this point, I must contend that too little stress has been placed on taking the initial task which can lead into a positive avenue of learning through improvisational drama.

An initial focus to be remembered by the teacher when taking the risk of attempting creative drama, within the classroom or hallway (whatever available space) is to <u>trust</u>, not only her students, but herself, that a holocaust of confusion will <u>not occur</u>! It is imperative to trust and believe in the untapped and unlimited potential resources of intellect, feelings, sensitivity and scope of group process available in the teacher and students.

As opposed to formalized drama where memorized script based on foreign authors' thoughts permeate the classroom, creative drama deals with improvisational techniques--spontaneous in nature, fresh with the dewiness of new insights toward self, relationships, tasks, and environments.

The teacher's role in using creative drama as a teaching technique is that of motivating students. By presenting stimuli such as ideas based on values, photographs, media oriented environments, sound, stories, props, poetry and quotations, students are guided to become aware of and identify their emotions. Through thinking, discussing, planning and acting out, students explore a variety of ways to communicate their attitudinal feelings in relationship to contending with environmental conflicts.

When risking initial creative drama experiences, the guiding teacher should place "production" or "play" out of mind. Rather, emphasis should be on process--creative drama as a processed learning experience--dealing in the realm of feelings. It is frequently shocking to a teacher utilizing creative drama to discover that students are totally unaware that each possesses unique feelings. Some children do not recognize that they even possess feelings, let alone acknowledge them individually, such as "I felt sad, angry, jealous," etc.

Therefore, first experiences--no matter what age level, K -- College years should deal with helping the students to explore and communicate their real feelings via the vehicle of dramatic improvisation. Teachers should avoid first time--and follow-up experiences that deal with promises of creating a play--making up a story that will be shared with an audience. While it is conceivable that sharing with other classes can be a worthwhile goal for students of upper elementary and secondary level classes, such a goal should not be the initial one when beginning dramatic improvisation.

The first beginning should establish the feeling of trust--that the teacher will accept what the students communicate through verbalization, pantomime, movement and improvisation as long as it is sincerely, truthfully expressed. An "anything goes" attitude, or "showmanship" attitude doesn't belong in a creative drama experience and the students should be informed from the beginning dialogue with the teacher that such an attitude is not going to be accepted. The teacher should accept an idea that appeals to her--one she can empathize with when beginning.

All teachers were once very young, and most assuredly have experienced many of the dramatic joys, hopes, frustrations known to the students. Why not go back in time, reflecting dreamily on youth and choose something important for the students to realize that teachers are human, not all-knowing, not perfect--that they too experience a vast hierarchy of feelings!

You might begin a class seated in chairs--or on the floor. Please, push back the desks, and clear a space in the room for movement, pantomime purposes! It is important that you and students refrain from acting at the front of the room in a three-dimensional proscenium arch (the arch that separates the stage from the auditorium--formerly the apron or especially in ancient theater, the stage itself). There are spaces all over the room--oval, lanes, etc. Change the learning environment and use all accessible space.

You might begin with a simple statement such as "Today, I thought we might share--our feelings on being angry! -- I remember one time I got very angry when my father wouldn't take me to a park! --Why do you think I became angry?"--Such a lead-in statement by a teacher will draw all kinds of insights and before long, students will be talking, sharing, and eventually,

creating short improvised scenes dealing with an action that motivates anger, and shows what happens to persons involved in a situation where people get angry.

Frequently in the beginning drama classes, it is wise to start acting through pantomime activity. For example, dealing with the feeling of anger, you might take the students through a series of walks. Start simply, by asking students to find a space to work in standing up. Pose problems for students to act out - en masse (but individual pantomimes) "You are walking into your house, when you see your kid brother playing with your new baseball glove" --react--freeze!-- "You are walking past a group of friends when you overhear them saying something mean about you!" --react--freeze. Continue with other situation.

As the guiding teacher you might them lead a discussion where a few students describe their reactions and feelings during pantomime situations.

The next activity might be dividing the class into groups of three people. Divide the class into groups of three, perferably three girls, three boys to begin. Later on students may choose each other or be asked to work in co-ed groups. Once the groups are broken down, you may use media to motivate scenes or assign tasks, such as, "Create a dramatization using speech (dialogue and movement) which communicates what happens when two persons in the group do or say something to create angry feelings in the third person. How does the third person choose to deal with the feelings and situation?" Groups are allowed three to five minutes to plan the beginning and middle of scenes, but not necessarily the ending since the latter should develop spontaneously through the acting. Groups may sit in chairs or on the floor and plan characterizations and basic ingredients of the scene. Groups then act out their scenes in any open spaces available in the learning environment. Crutches such as books, chalkboard drawings, props should not be used to communicate plot, setting, etc.

In retrospect, not only is the verbalization, planning, and acting important as accomplished through group process, but evaluation clamors for an equal footing in a creative drama experience. Simple divergent lines of questioning posed by the teacher which will lead to positive evaluation are the following:

1) What was the most dramatic moment in the scene? Why?

2) Do you think the pace of the scene was appropriate? Do you have suggestions for changing the pace to heighten the tension or mood of the scene?

3) What action or dialogue did you like most in the scene? Why?

4) What bit of movement or dialogue communicated the nature of each character?

5) How did we discover relationships between characters in the scene?

6) Would you prefer to see any other action or dialogue added to the scene?

Drama activity can become the threshold to many diverse learning experiences in language arts, social sciences, math, science, music, art, physical education if we but trust ourselves and experiment. Drama is life--focused and spotlighted. Don't be discouraged if your students' early scenes dwell on themes of cops and robbers, murder, cowboys and Indians, war. Such acting out is natural and must be given vent before students can go on to more imaginative, realistic and fantasy scenes. Such activity is stereotyped and the students must be allowed to unleash mediocre ideas before they can mature structurally in their dramas. It is the responsibility of the guiding teacher to accept the dramas, but in evaluation, point out the feelings of hate, destruction, survival, chase that are a part of such scenes and direct the children to think of more imaginative situations that deal with such feelings on a higher, more imaginative level. The teacher might ask, "In what other situations, besides cops and robbers, would a chase scene occur?" It is also wise to point out that chase scenes eventually have to end for a story to reach a natural conclusion.

- Anne Battle -

GRADE - FOURTH

GETTING ALONG

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify the need to be able to get along with others so that friendships and play experiences may be extended.

  Identify situations which demand "give and take" of personal desires to speed the process of working constructively with others.

  Identify personal attributes and actions necessary to enable individuals to get along with each other.

  Demonstrate how the action of hands can communicate hurt, love, sorrow, etc.

EQUIPMENT

- 16 mm film projector
- Projection screen

MATERIALS

- MOPPET Kit

  16 mm film, "Getting Along" #2901, from Magic Moments Series, Encyclopedia Brittanica Educational Corp., 1969

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
		Ask students to sit in circle, close their eyes, open them, and concentrate on their hands. "Shape your hands in ways that will show: anger, fear, greed, love, joy, hate, pity, hunger.
	Ask students to think of and discuss situations in which they have used their hands in the following ways: to cook, act, construct, paint, fight, destroy or crush, and to win.	
		Have students act out in pantomime activities in which hands are used to communicate feelings of love, hate, anger, greed, etc. Ask students to act out in pantomime activities in which hands are used in cooking, fighting, etc.
Show film, "Getting Along."	Ask: "What do you think provoked the children in the film to quarrel?" (boredom, teasing)	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	"Do you remember any personal experiences in which you were quarreling with someone and an adult or older person guided you into getting along?"	Divide students into groups of three and ask students to create a dramatic improvisation which will show two children or friends quarreling over a specific object, and an adult or teen intervenes to help the children solve their problem.
	Circulate from group to group to listen to children's dialogues and to guide them in planning their improvisations.	After five minutes of planning time, call upon the groups in turn to do their improvisations.
	Lead students into evaluating the method of solving the quarrel in each scene with such questions as: "Do you agree with the means taken to solve problems?" "How would you have solved the problem in that scene?"	

- Anne Battle -

GRADE - FOURTH

THE GIFT

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify reasons for giving a gift.

Describe the feeling of joy as the receiver of a gift.

Demonstrate etiquette and verbalization that takes place in giving and receiving a gift.

Realize that gifts do not have to be purchased, but can be created by one's hands out of inexpensive materials.

EQUIPMENT

. Super 8 mm film loop projector

. Projection screen

MATERIALS

. MOPPET Kit

Super 8 mm film loop, "The Gift," #44500, Tell the Whole Story Series, Bailey Film Assoc., 11559 Santa Monica Blvd., Los Angeles, California

. Also:

Five or six boxes of assorted sizes, gaily wrapped, containing various objects

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Using the five or six gift boxes, introduce the idea of gift giving. Ask: "Boys and girls, who can share with us a reason for giving a gift?" Students will probably respond with answers such as these: for a birthday, someone's anniversary, when you win something, to say I like you, for a friend who has moved, to say thank you, and as a reward.	Divide students into groups of four and distribute one gift box to each group. Ask each group to shake, smell, touch, and guess what might be inside the box. Students, in turn, tell what they think are the contents of the box. One child in each group opens the box to discover contents.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Show film loop, "The Gift." Ask students to concentrate on the feelings of the child in the film loop. Ask students to use imagination about thinking for whom the child is wrapping the gift.	After showing the film loop, discuss the following ideas with the students: "What item do you think is contained in the box with holes:" (snake, mouse, stringbeans, asparagus, bird, gerbil, etc.) "For whom is the girl wrapping the gift?" (mother, father, brother, friend, grandmother, friend who's moving) "Describe the feelings of the girl wrapping the gift." (happy, mischievous, funny nervous)	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		Ask each child to find a space in which he can work out an experience in pantomime. Guide students through a pantomime experience of searching in their home, in a store, outdoors, or in the woods for an object which can be given as a gift to someone. Guide students through your dialogue, to return to desks or tables and pantomime wrapping the gift.
	Ask students to regroup into original groups of five and create an improvised drama. Discuss possible activities that would take place: A child prepares for a birthday party. He receives phone calls from guests explaining why they will be unable to attend. In the end, only one guest arrives with a gift.	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Circulate from group to group, listening to situations being created.	After planning time, each group presents improvisation according to the directions.
	The teacher and class evaluate each group with the teacher's guiding questions, such as: How were we able to judge the gift? How were you able to judge the emotions shown by the birthday child when he realizes guests wouldn't be attending the party? If the group were to repeat the scene, what would you add in dialogue or action to further communication of ideas?	

- Anne Battle -

GRADES - FOURTH, FIFTH

BROKEN PROMISES

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify the events that occur to motivate or stimulate the breaking of promises.

Identify the nature of feelings which occur after the promises are broken.

Identify ways to deal with feelings which occur after promises are broken.

EQUIPMENT

. Two overhead projectors

. Two screens

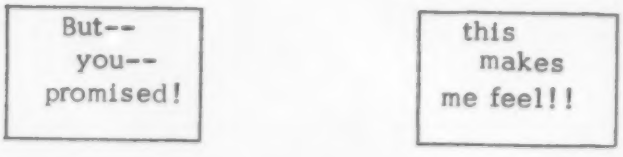
. Two extension cords

. One 16mm film projector

MATERIALS

. MOPPET Kit

Two overhead transparencies that follow the below design:



Use red transparencies over the white transparency to create an abstract mood and pattern.

MATERIALS (Con't.)

Film - 16mm "Forgive and Forget," Malibu Films, Inc.
P.O. Box 428, Malibu, California, 90265

. Also:

Paper and pens

LESSON SCHEME

INPUT	INTERACTION
Seat class informally in circle arrangement on the floor of the learning environment.	
Project transparencies which relate the ideas of a broken promise and reaction of feelings.	Share situations and feelings through verbal interaction. "When my mother didn't buy a new dress and she promised, I felt lonely." "When my friends wouldn't let me play with them and I felt mad."
Ask the students to refer to the overhead projections and think about the last time they were placed in a position or involved in a circumstance which caused them to respond with, "But you promised! -- this makes me feel....!"	
Introduce the film, "Forgive and Forget." Encourage the students to be aware of how the students in the film handle their feelings when promises are broken and recognize what incident provoked the promise to be broken.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	Ask students to share verbally: reactions to how students in the film handled their feelings; the incident that provoked the broken promise.

EXPERIENCE

Divide the class into groups of three people. Assign each group the task of developing a short dramatic episode which communicates the following:

An adult or a child makes a promise to another child.
Something occurs which causes the child or adult to break the promise.

The cast of each group may be made up of two children and one adult or one child and two adults, based on a group decision. Each dramatic episode should communicate the following information:

What was the promise?
Why was the promise broken?
What action occurred because the promise was broken?
How did each person handle his/her feelings when the promise was broken?

Give the class approximately five minutes to prepare their improvisations. Each group decides who shall play each character and the nature of each story line. The guiding teacher must not impose her ideas.

Have each group dramatize their improvisation using dialogue and movement.

After each improvisation, guide the students in the evaluation of each scene, emphasizing the positive aspects communicated with divergent questioning such as:

What was the nature of the promise?
What do you think caused the promise to be broken?
What do you think were the feelings of the person who broke the promise and the feelings of the person who was the recipient of of the broken promise?
How did each person handle his feelings?
Can you think of another way in which the feelings of the persons in the scene could have been handled?

As a follow-up, students reflect on personal lives and write about a recent incident concerning a promise not being kept which had been made to them.

GRADES - FOUR, FIVE, SIX

THE BALLOON TREE

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify experiences which occur that involve accidental breakage of articles.

Identify personal feelings of fear and frustration when accidentally breaking something.

Act out role of character involved in the accidental breaking of an object.

EQUIPMENT

. 16mm film projector

. Projection screen

MATERIALS

. MOPPET Kit

16mm film, "Balloon Tree," Pyramid Films, Box 1048, Santa Monica, California, 90406

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Discuss the students' experience with accidents: "Have you ever broken something accidentally?" "Where are you most likely to break something?" Students will mention the objects they have broken and the places involved--probably home, stores, museums, grandmother's house.	
Show the film, "The Balloon Tree."	After the film has been viewed, ask: "Do you agree with the way the boy coped with his problem?" Class usually feels the boy should have explained what happened and received help from his mother or aunt.	
		Divide the class into groups of three people. Assign the class the task of creating improvisations that tell of situation in which a child accidentally breaks something and decides how to cope with the situation.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	After each scene, critique it with the class: "What was the most believable piece of action or dialogue?" "Do you agree with the way the person in the scene coped with the situation.	- Anne Battle -

GRADES - FIFTH, SIXTH

JUSTICE

OBJECTIVES

. At the end of this lesson the student will be able to:

Discuss his or her concept of justice.

Be aware of situations that are unjust.

Act out problems concerning justice.

EQUIPMENT

. Overhead projectors (2)

. Screens (2)

. Extension cords (2)

MATERIALS

. MOPPET Kit

2 overhead transparencies that contain this information:

Justice What is it?

Where? Why?

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project transparencies on two screens. Ask students what they think of when they see or hear the words: "Justice--what is it?" "Where? Why?"	Students discuss and describe what they think of as justice: "More privileges because I'm oldest." "Getting even with a person." "Prison for criminals," etc. Divide the class into groups of five. Assign each group the task of creating a dramatic scene which deals with a question of justice.	Groups of five are asked to plan a dramatic scene on the theme, "Justice." Clearly presented should be: The roles of the five people. The situation that presents a a crisis or problem. The ways the five people react to the situation and handle it. The solution - just or unjust - which is found.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		Students act out scenes for others in class.
	After each presentation, students and teacher discuss the scenes according to content and manner of presentation. Perhaps begin discussion with question: "Do you feel justice prevailed; if not, why not? What should have been done for justice to prevail?"	Note: As a follow-up, ask students to write on individual topics concerning an unjust situation in which they were involved.

- Anne Battle -

GRADES - FOURTH, FIFTH, SIXTH

HANDS

OBJECTIVES

. At the end of this lesson the student will be able to:

Discuss and act out in pantomime the many ways hands are used.

Act out in pantomime emotions conveyed through hands.

EQUIPMENT

. Overhead projector

. Slide projector

. Projection screen

MATERIALS

. MOPPET Kit

Transparency of two hands (child's)

Slide of two hands - an adult hand grasping a child's hand

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project the transparency of the two hands.	Discuss the children's reactions to the hands: "What do you think of when you see the two hands?" "How do you feel?" Students will mention many things, including turkeys, monsters, someone chasing, etc. "Think about the last time you used your hands to do something really important to you." Students usually refer to writing, doing homework, playing baseball, playing the piano, taking care of baby sitter, etc.	Ask the students to find a personal space in the room to work in pantomime. Suggest that the students act out the following emotions with their hands: anger, love, joy, greed, hate, sorrow, envy.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Guide the students to pantomime some activities they would perform with their hands: cutting, climbing, pushing, pulling, cooking, etc.
Ask the students to form a circle on the floor. Project the slide of the clasping hands.	"Who do you think these people are?" "Where do you think these people are?" Students offer many suggestions: father helping a child, big brother with a younger child, mother or grandmother with a child. Environments will be varied also: playground, street crossing, at home, in the yard, etc. Ask the students to identify the meaning that is communicated by the slide. They mention caring, helping, love, friendship, etc.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Divide the class into groups of three persons. Ask each group to develop an improvisation in which the following situation is portrayed: A story is developed on the theme suggested by the slide. The story should have a beginning, middle, and end. The characters should be involved in doing something specific. Who the characters are, what they are doing, where they are--all should be made clear. The characters should clasp hands at some point in the scene, and the reason they do this should be made clear.
	After each scene is presented, the teacher and class may discuss and evaluate it: "What was the most dramatic moment in the scene? Why?" "What kind of feelings did the characters communicate toward each other?"	

- Anne Battle -

GRADES - FOURTH, FIFTH, SIXTH

DOORS

OBJECTIVES

. At the end of this lesson the student will be able to:

Play a character role in movement and dialogue.

Use imagination to establish an acting environment or setting.

Establish an imaginative environment through pantomime.

EQUIPMENT

. Slide projector

MATERIALS

. MOPPET Kit

Several slides of doors

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Ask the students to consider all the different kinds of doors they have used recently. "Can you remember how you felt as you entered and exited?" Students will mention houses, school, stores, churches, etc. Reactions will vary: "sad, hungry, happy, tired, scared," etc.	
Show two trays of slides juxtaposing different doors. (castle doors, barn doors, gate, house door, cave door, etc.	"What do you think each of these doors might lead to?" Responses will include a king's throne, a new baby lamb, a treasure box, etc.	
	"Try to think of characters you might pretend to be as you enter the various doors." Students will suggest servants, kings, serf, peasant, a boy playing. etc.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Ask the students to find a working space in the room and pantomime their exploration of the environment behind a door--a barn door, a castle door, etc. In groups of two, the students then plan and perform an improvisation that demonstrates the following situation: the discovery of a specific kind of door, the opening of the door, discovering the environment behind it, events that happen beyond the door.
	Critique each scene with the entire class by asking such questions as: "What did the characters discover behind or beyond the door?" "What piece of dialogue or action clearly demonstrated what was beyond the door?" "Who were the characters and what were they doing when they discovered the door?"	

- Anne Battle -

GRADE - FOURTH, FIFTH, SIXTH

TRAPPED

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify the emotions that occur when a person is caught up in a situation which overwhelms him.

  Identify methods of wisely removing oneself from dangerous situations which trap us.

  Demonstrate the need for compassion and understanding in aiding persons trapped either by environmental structures or other persons.

EQUIPMENT

- Three carousel slide projectors
- Projection screens
- Phonograph

MATERIALS

- MOPPET Kit

  Slides of structures used as traps: doors, nets, traps, people in groups or circles trapping an animal or individual, cars, refrigerators, buildings, lockers, trap doors, fences

  Record: "Alexander Nevsky," Prokofiev, Czech Philharmonic Orchestra, Connoisseur Record Corp., 160 Passaic Ave., Kearny, New Jersey

  Fishnet

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Hold up a fishnet and ask students to concentrate on the quality of the article.	Ask students: "Where would you find such an article?" Answers might be - pier, restaurant, basement, fishing boat, backyard as a hammock. "What are all the things which the fishnet brings to mind?" They might say the following - hammock, spider web, a cape for a sea king, escape ladder, a net to haul fish, a trampoline, the circus, a volleyball net, a tennis net.	Suggest that students pantomime movement involved in activities using their imagery: Crawling up an escape ladder. Hauling in fish in a net. Playing a volleyball game. Jumping on a trampoline. Have some students hold the net and have others explore movements

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		underneath the net. Allow all students to have the experience of walking through and under the net.
	Discuss with students their feelings that had developed when they were walking under and through the net as it moved. Possible answers might include: weak, tired, trapped, caught, couldn't get help, crowded, horrible, frightening, excited.	
Show slides of structures that might be traps, slides of people showing anxiety, and play music from "Alexander Nevsky."		
	Discuss with students situations in which they have been trapped because of a physical barrier, such as doors, windows, etc.	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		In groups of three students develop dramatic improvisations, which show through pantomime and dialogue, persons trapped and how the problem is resolved with the aid of others. After time has been allowed for planning, each group presents a scene and the rest of the class acts as audience.
	Evaluate each group's improvisation, using the following questions: "What action or dialogue communicated the idea of being trapped?" "Do you agree with the method of solving the problem?" "Do you think the emotions conveyed were strong enough?" "What can be said or done to heighten the ending?"	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
As a possible follow-up, teacher could suggest other situations in which people become involved in emotional traps, with themselves or with other people: Stealing Lying Confrontations with parents, teachers, authority figures.	With the changing of each slide, discuss with students: "How could this structure be a trap for someone?" "How would you feel if you found yourself in this situation?"	- Anne Battle -

GRADES - FIFTH, SIXTH

THE THIEF

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify the reality of shoplifting or stealing.

Discuss values related to stealing.

Act out a role of a character involved in a shoplifting incident.

EQUIPMENT

. Film loop projector

. Projection screen

MATERIALS

. MOPPET Kit

Film loop, "The Thief," Tell the Whole Story Series, Bailey Film Associates, 11559 Santa Monica Blvd., Los Angeles, California, 90025

LESSON SCHEME

INPUT

Introduce the film loop, "The Thief," which depicts a young girl shoplifting.

INTERACTION	EXPERIENCE
After the film loop has been viewed, ask: "What was the mood of the girl who shoplifted in the film?" "Why do you think she became involved in shoplifting?" Students might point out the following ideas: The girl is unpopular. She wants to impress her friends. She is looking for a thrill. She is bored. Ask: "Can you share with us an incident you may have observed in which shoplifting occurred?" "Why do you think young people sometimes steal?" Answers may be: to become popular to make friends to show off to get what they can't buy Ask: "Does the second girl in the film become involved in shoplifting? Why?"	Divide the class into groups of five. Assign each group the task of creating a situation to be acted out in speech and movement, which depicts the following:

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	A young person is encouraged to steal. He/she decides whether or not to steal. His/her motives are made clear. Various forces influence him/her in his decision.
The class and teacher may critique each scene after it is presented with questions such as: "What was the motivation for stealing?" "What was the decision of the central character?" "Do you agree with the decision of the central character?"	- Anne Battle -

GRADE - FIFTH, SIXTH

TARDY!

OBJECTIVES

. At the end of this lesson the student will be able to:

Name and identify the changes within our environment which cause us to be tardy.

Identify the psychological reasons within himself that might cause him to be tardy in certain situations.

Demonstrate the effect that our being tardy can produce in our relationships with other people.

EQUIPMENT

. Projection screen

. Film loop projector

MATERIALS

. MOPPET Kit

Film loop, "Tardy," Tell the Whole Story Series, Bailey Film Associates, 11559 Santa Monica Blvd., Los Angeles, California, 90025

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Introduce the concept of being tardy. Ask: "What are some reasons for people being late for an occasion?" Children identify reasons: oversleeping, ill, tired, fear of the event, forgetting an appointment, etc. External reasons may be given also: alarm clock which didn't go off, parent forgetting to call, etc.	
Show film loop, "Tardy!"	Ask: "What feelings or emotions were experienced by the boy who was tardy?" "Why do you think he was tardy?"	
		In groups of three, students plan a situation to act out in dialogue and movement a scene depicting a student arriving late for school or for an appointment (such as dentist, party, visit, etc.).

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Evaluate with the children, each scene with special attention to sincerity in playing out respective roles and situation, dialogue and movement.	The following points should be made clear: What caused the student to be late? What was the result of his being late? How did the tardiness affect his relationship with other people?

- Anne Battle -

GRADE - SIXTH

PANDORA'S BOX, PART I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Realize the use of the eye as a tool for inquiry.

  Use the eye to see the total environment in a particular situation, plus the integral parts that combine to make up the whole.

  Relate to and understand others through the study of emotion portrayed in people's faces and postures.

EQUIPMENT

- 16 mm film projector
- Two carousel slide projectors
- Three screens or blank wall
- Drum and mallet

MATERIALS

- MOPPET Kit

  Film: "The Searching Eye," Pyramid Films, color, 18 minutes, 1968

  Two series of slides depicting man in various cultures, occupations, hobbies, etc. Include scientific achievements as well as problems such as flood, fires, war, hunger depression.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Introduce the idea of mythology and why it came into existence as an explanation of phenomena existing in man's environment which were difficult to explain scientifically or technologically.	Discuss aspects of this with the students: "What character trait in man led him to question his universe?" (Seek the trait of curiosity as the answer.) "What ideas and inventions have been a result of man's curiosity?" (Answers are numerous--science, travel to moon, discoveries to aid combating disease, transportation, communication, etc.) "Does man use his senses in developing and motivating curiosity?"	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Show film, "The Searching Eye" and, on either side of it, the slides depicting man's achievements and problems. Ask the students to use their imaginations and reflect on situations in which curiosity was used to solve a crisis or problem when all hope had been given up.	Students and teacher evaluate each scene after it has been presented with regard to: the nature of storyline communicated the nature of crisis revealed sense of team work displayed by group acting out drama	Divide the class into groups of four and ask each group to develop an improvisation which will show a problem occurring. The problem might be similar to these: The loss of a precious object A person lost in traffic or in a crowd The end of the improvisation should show how persons use the sense of sight and their natural curiosity to help solve their problems. After sufficient time for planning, each group presents it improvisation.

- Anne Battle -

GRADE - SIXTH

PANDORA'S BOX, PART II

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify situations in which man has sought, through curiosity, the answer to a question and ended up in trouble.

Act out a characterization in which a person's curiosity leads him into trouble.

EQUIPMENT

. Drum and mallet

LESSON SCHEME

INPUT

Introduce the idea that man sometimes lets his curiosity get the best of him, leading him into trouble.

INTERACTION	EXPERIENCE
	Ask students to find a space in which they can stand and pantomime movement to correspond with the following: You have been sent to the store on an errand when you see a sight that distracts you. You are walking down the road when you hear something that distracts you.

LESSON SCHEME (Continued)

INTERACTION	EXPERIENCE
	You are seated in your house watching television when you hear something that leads you to investigate what's happening.
Observe movements and comment on possibilities being communicated.	Suggest that students work in groups of three to develop an improvisation that shows what happens when one person in the group follows his curiosity and gets into trouble.
Tune in on each group's dialogue. Help the students when difficulties are apparent.	Call on each group to do improvisations when the planning is completed.
Evaluate each scene with the students giving emphasis to the following questions: Do you think the drama really explored the idea of curiosity leading to trouble? Why? What do you think was the reason that each group--or an individual in the drama-- was not deterred (stopped) from pursuing his curiosity?	

- Anne Battle -

GRADE - SIXTH

PANDORA'S BOX, PART III

OBJECTIVES

. At the end of this lesson the student will be able to:

Develop character analysis of persons in the story of Pandora's Box.

Create character movements and dialogue of the troubles of the world contained in the box.

Exercise judgment in determining the woes of the world.

EQUIPMENT

. Overhead projector and 16mm projector

. [illegible]el slide projectors

. [illegible]nk wall or two projection screens

MATERIALS

. MOPPET Kit

One set of slides depicting morning through evening sequence of countryside, from bright sunny environment to one of rain and thunder.

16 mm film, "American Time Capsule," Pyramid Films, color, 3 minutes, 1965

MATERIALS (Continued)

One transparency of Pandora opening the box.

. Also:

Book; Stories and Fables, Childcraft: How and Why Library, Volume II, Chicago: Field Enterprises Educational Corp., 1972 edition, p. 277

LESSON SCHEME

INPUT

Set up visuals in this way:

Place carousel slide projector to the left of the overhead projector.
Place transparency on the overhead and focus all visuals.
Set up 16 mm projector and cue in the film to the beginning, but after credits. Focus and turn off.

Tell the story of Pandora while projecting slides, at random, and the transparency of Pandora and Epimetheus looking at the box inside the home of Epimetheus.

At the point in the story where all the woes of the world come out of the box, turn off slide and overhead projectors and turn on the 16 mm projector to show "American Time Capsule."

INTERACTION	EXPERIENCE
Students discuss their feelings toward Pandora at the end of the story. Examples: I hate her Everything is lost, destroyed No hope Like the Garden of Eden	

LESSON SCHEME (Continued)

INTERACTION	EXPERIENCE
	Ask students to pantomime the movement and shape of the various sorrows that came out of the box: death, disease, hunger, fire, floods, greed, murder, stealing, war, etc.
Stop the movement every so often to allow the students to observe their body level and how the body takes on different shapes with different emotions.	
	Ask the students to recreate scenes from Pandora's Box in improvised dialogue and movement. Scene of box being delivered to home of Epimetheus by Quicksilver Scene of Pandora's arrival Scene of Pandora's opening the box and the resulting troubles being exposed
After each scene is presented, evaluate with the students the emotions revealed: "Which particular emotions had strong feelings of aggressiveness as portrayed through body movement."	The rest of the story of Pandora, where Hope flies out of the box, should be read and acted out by the class. The class can re-enact all the scenes from the story and, if they so desire, invite other classes in for a sharing of the story. It would be a great experience for the class to create their own interesting transparencies for illustrated backdrops as a setting that would be projected on the walls or screen.

- Anne Battle -

FILM MAKING RATIONALE

Films are an everyday experience for most children and are a real portion of their environment. Filming allows the student or teacher to become an active participant compared to the normal passive viewer. Through exploration, both the students and teachers will be able to see the possibilities of film making.

Film making utilizes a number of different kinds of cameras, projectors, and materials. Included are 16mm movie camera and projectors, as well as Super 8mm movie equipment, Ektagraphic Kits and 35mm camera which can produce slides. Each piece of equipment can be understood in a short time, experience being the teacher. Children, too, can learn and understand the equipment through experience.

The first film should be one of experimentation for the young film maker, concentrating on the various kinds of filming possible with each camera. Since much of filming is mechanical, it is important that some forethought and planning be given to the material to be filmed and how you, the film maker, can take advantage and control the environment.

Film making in the MOPPET manual has been written, so that a number of primary lessons for animation will occur before an entire film with a storyline is encountered by a class. Concepts about an animated film should begin with the first lesson, but with a greater stress on creating new and original movements through drawing. In addition, the kinds of animation should be made available to the film maker so that students can use each to his or her advantage.

All classes should begin with a basic experience depending on the age of the group involved in filming. Young film makers could begin with clear leader, which consists of drawing directly on clear film with magic markers. This is successful at any grade level. The objective to be kept in mind is that what appears on film will be projected on the screen.

For third grades and older groups, the flip-book, or pencil test, is an excellent first lesson. It is an honest way in which many film makers do entire films. The advantage of these latter two experiences is that the student can see movement immediately. The young filmmaker can quickly connect the movement to the image appearing on film.

A series of lessons follows using various inputs or film applicable to the theme and objectives to be covered in these lessons. After the first experience, student involvement on the theme, characters and movements should follow. The cut-outs, pencil tests, dioramas, etc., should be created in the experience portion of this lesson.

At this point of development, some reference to the vocabulary used to film should be a conscious objective. A hands-on experience of the various camera angles, movements, knobs and rings on the camera is the best teaching device for any new learner.

The final lesson should pull together the three previous lessons. Experience in creating a sound track with a tape recorder should occur; titles should be added; and editing of the film should follow.

A general theme where each child can contribute to the total film, but where a story line is not mandatory, is more advantageous than missing portions of a story. Begin by listing the characters to be included in their film on the board. Example:

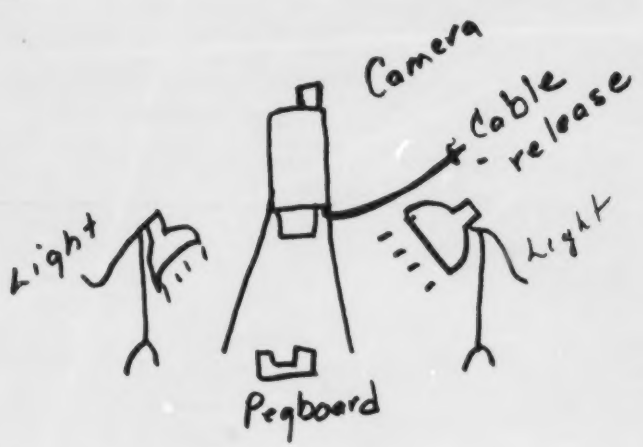
Theme - Circus

Characters - Clowns riding cars
Monkeys on bicycles
Strongmen lifting weights

Cut-outs are a quick way for an entire class to complete their objectives. Pencil tests, diorama, and small objects are other possibilities in creating this environment.

When concentration is on filming each scene, a rotation of jobs will give everyone a chance to experience working with the camera, lights, and characters appearing in the movie. The diagram below shows the way the equipment is set-up for filming cut-outs and pencil tests. The camera should be placed on a tripod pointing down at the cut-outs and pencil tests. Two floodlights should be placed on 45° angles to the cut-outs or pencil test. The background should be placed on pegs between the tripod on the floor.

Diagram:



Work with five students at a time; plan another activity for those waiting since filming usually takes a long time. Begin and end each sequence with extra frames so that the viewer can see the action begin and end. Cut-outs are best filmed at four frames for each picture, since they are very jumpy. Pencil tests and cut-outs can vary in speed. By releasing the cable two or three times the action will go more quickly and more than four will set a pause or stoppage of the action. Make sure the tripod does not move, or the characters will appear as still drawings.

In all lessons make sure the students see the film as soon as possible. Most times students become more critical of their own film after it is viewed by the class. The criticism makes each student aware of the possibilities as well as the limitations of animation. Criticism also helps to determine how to complete the film with soundtracks, editing, and titles. This should be done with every lesson so that the completed film can pull all the fragments of each lesson together.

A second cycle of lessons should begin with a storyboard, different from a script. Storyboards include pictures, line-of-action, and a story with dialogue. Some classes might choose to do another film using different materials to experience other methods of animation; this can be determined only by the classroom teacher and the students.

Other follow-up lessons can involve the students in other photographic equipment. Storyboards can be used to create slides and a soundtrack through student-made pictures and stories. Slides are made with Ektagraphic Kits which include two stands with close-up lenses, a Kodak instamatic camera, and directions. Soundtracks are made with a tape recorder and cassette tape. After the film has been developed, slides can be sequenced according to the story and soundtrack.

Photograms allow the student to experience through doing and watching the effect of photographic chemicals on photographic paper. It is also a way for the student to understand what happens to the film after it is taken with a camera.

All filming should be done under the guidance of the classroom teacher, but each student should take part in the activities. Again, experience has the advantage of retaining the information in comparison with just talking about it.

The possibilities are endless and a teacher should take advantage of filming as another path of expression for the student. Exploration is the key to filming. The more you become familiar with the equipment, the more you and your students will realize the extent of the possibilities in filming.

- Susan Evans -

GRADE - FOURTH

SOUNDS AND PICTURES - I

OBJECTIVES

. At the end of this lesson, the child will be able to:

Choose a sound and draw a picture symbolizing that sound.

Separate movable picture from background, drawing each separately.

Plan movement for film.

Observe cut-outs in motion.

EQUIPMENT

. 16 mm projector and/or super 8mm projector

. Screen

. A-V cart and extension cord

MATERIALS

. MOPPET Kit

16 mm film, "Circus," Color, 8 min., 1961, Bailey Film Associates

Student made super 8mm film

Sample cut-outs and background

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
Show students the various parts needed for an animated movie: cut-outs scenery cameras	
Show film, "Circus." (This film is done in cut-out method and is appropriate for this; a similar student-made film could be substituted.)	Discuss the film and technique with the students· "What sounds did you hear in the movie?"
Show sample cut-outs and backgrounds.	"What sounds would you like to include in your own movie?" Sounds such as POP! BANG! ROAR! can be used to make a movie.

EXPERIENCE

Each student should choose a sound that he likes from the list--or any other sound he prefers.

Each student is given pencils, magic markers, and scissors, to create a picture or pictures that will coincide or contrast with the sound.

After the picture is planned, the student must separate the movable part or parts from the background.

The sections that move are drawn on one sheet of paper to be cut out; the background is drawn on another sheet.

-Susan Evans-

GRADE - FOURTH

SOUNDS AND PICTURES - II - FILMING

OBJECTIVES

. At the end of this lesson, the child will be able to:

Film a series of inanimate pictures or objects with movie camera.

Work with a group, directing or assisting others during filming.

Move or place pictures in order of filming.

EQUIPMENT

. Camera

. Tripod

. Lights

. Cable release

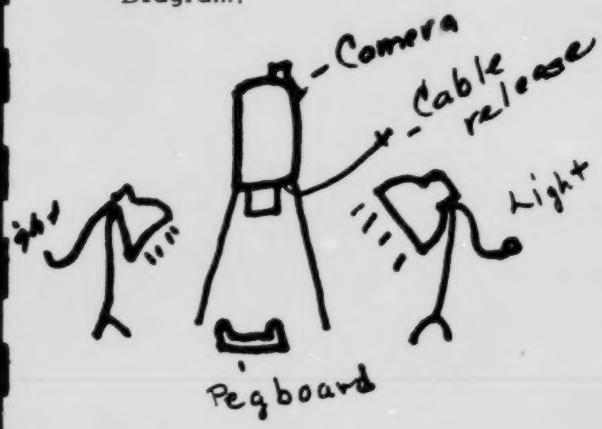
MATERIALS

. Film

. Objects, bond animation, or cut-outs

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
Set-up equipment consisting of a camera, tripod, lights and pegs for artwork. Diagram:  	Explain the function of a camera crew. Camera person releases the cable release one frame at a time as necessary for each movement. Light person turns on lights to trigger the light meter to allow sufficient light to enter the camera. Teacher should check lights for student. Prop person moves cut-outs in small increments. Either have students talk about their sequence or have the group keyed into the section to be filmed.

EXPERIENCE

Each student should be given a job: filming, lights, camera, and props. After each section of filming has been completed with cut-outs or props, rotate students to give each several experiences.

Repeat sequence until the entire class has experienced filming an animated movie. Camera person releases shutter with cable release. Light person turns lights on and off during filming. Prop person moves cut-outs or places bond animation in order to form action.

- Susan Evans -

GRADE - FOURTH

SOUNDS AND PICTURES - III - SOUNDTRACK

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Evaluate student-made film made in previous lesson.

  Create an original soundtrack for film.

EQUIPMENT

- Super 8 projector
- Screen
- Tape recorder

MATERIALS

- Student-made film
- Blank cassette

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
Show student-made film as soon as it is returned from dealer. Have film shown more than once to grasp other students' work.	Discuss film with students; sections which are out-of-focus, not properly framed, or in wrong order can be observed by the class.
Set up tape recorder; give an example of another film's soundtrack. Make sure soundtrack is simple for observations.	Have students suggest pictures that could go along with sound. Ask each student to use a sound or sentence to describe his section.

EXPERIENCE

Have students help each other with their sound-effects for their film. Show film again and have each student make his sound while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack; play back both film and soundtrack.

-Susan Evans-

GRADES - FOURTH, FIFTH, SIXTH

DIORAMA - I: OBJECT ANIMATION

OBJECTIVE

- At the end of this lesson, the student will be able to:

  Create a community with small objects of people and buildings.

  Organize a shooting script of place and people involved in the movements.

  Participate in making one or two objects for the diorama.

EQUIPMENT

- 16 mm projector and/or super 8mm projector
- Screen
- Movable toys

MATERIALS

- MOPPET Kit.

  16 mm animated film involving 3-D objects, "Clay: Origin of the Species," Contemporary Films, McGraw Hill (or student-made film)

- Also

  Construction paper

  Clothespins

  Clay

  Cloth

LESSON SCHEME

INPUT

Using small objects, show how they are moved when filmed. Show a film that uses 3-D objects to create a storyline. Note: object animation can consist of clay, toys, people, pennies or any other small object found or made by a student.

INTERACTION	EXPERIENCE
Find out what needs to be built to create a miniature community. List the areas to be covered with materials needed to build each object.	Example: Theme - City, suburbs, farms. City: houses, factories, people, cars, trucks, buses, stores, pets, sidewalk, streets, trees Suburbs: houses, cars, trucks, buses, parks-swings, trees, plants, river-boats Farms: farmer, cows, horses, fields, pigs, tractor, farmhouse, house, trees
Ask students to describe clothing or costumes to place characters in proper time category.	Ask students to draw pictures for storyboard to create a common knowledge of characters, place or location, and time. Collect boxes for houses, factories, and stores. Spread construction paper on floor for grass and streets. Toys can be used for animals and people and vehicles, or they can be built from clothespins, clay and cloth.

-Susan Evans-

GRADES - FOURTH, FIFTH, SIXTH

DIORAMA - II: THEME

OBJECTIVES

. At the end of this lesson, the student will be able to:

Research any areas needed before building miniature community.

Work as a group so the objectives of the script can be accomplished as soon as possible.

Draw, paint, cut, paste all portions needed to be created that can't be found.

MATERIALS

. Storyboard/script
. Paper
. Glue
. Crayons, magic markers
. Scissors
. Boxes
. Sticks
. Clay
. Cloth
. Paint
. Clothes pins
. Rocks

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Have script available as a reference of areas needed to be covered by the class. Make books available as reference to be used if questions about the environment to be created occur. Give each student glue, paint and scissors to create his own portion of the community. It's probable that most of the class will need found items: boxes, sticks, etc., that should be accumulated prior to cutting and pasting.	Ask each student to be responsible for a different area of the diorama. If questions occur during building, refer to books for a time sequence or examples of clothing, buildings, and customs.	After each student has the supplies necessary to create his portion of the community, circulate to make sure the materials being used are sufficient to complete the project. Upon completion, set up buildings and characters on diorama, making sure all characters necessary have been completed. Recheck script. If necessary, have students finish extra people and buildings to fill in holes in the script.

-Susan Evans-

GRADES - FOURTH, FIFTH, SIXTH

DIORAMA - III: FILMING THE THEME

OBJECTIVES

. At the end of this lesson, the student will be able to:

Film environment with a movie camera.

Follow a shooting script for moving and shooting characters.

Work in a film crew as a light person, camera person, prop person.

EQUIPMENT

. Flood lights

. Super 8 camera

. Tripod

. Cable release

MATERIALS

. Script

. Clay (for people)

. Cassette film

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Set camera on tripod. Attach cable release. Connect lights and electrical plugs for filming. Light diorama and check light meter. Have all props finished and ready to be filmed. Have script in a prominent place. Check focusing repeatedly before and during filming.	Explain how to work the camera and the cable release. Point out that to insure movement the camera has to remain perfectly still. Explain how to move characters and props at small increments, so that the movement doesn't go by too quickly.	Have students work in groups of five. Start with one student on camera, two on lights, and two on props. Let the students exchange jobs to give each the opportunity to film, set lights, and move props. Refer to script, checking off each scene on the script when filming is completed by each student. Film twenty-four frames to establish the scene with characters and props in position. Then, film four frames each time characters and props are moved. At the end, film twenty-four frames. -Susan Evans-

GRADE - FOURTH, FIFTH, SIXTH

STORIES INTO FILMS - I

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Translate the printed word into a visual story.

  Draw characters as described in the story.

  Create movement and time sequence for each.

EQUIPMENT

- 16 mm projector and/or super 8mm projector
- Projection screen
- A-V cart and cord

MATERIALS

- MOPPET Kit

  16 mm film, "Emperor's New Clothes," color, 12 min., Progress Films or student made super 8mm film

  Book: Emperor's New Clothes, Hans Christian Andersen, Houghton Mifflin Publ. Co., Boston, Mass.

  Sample backgrounds

  Sample characters

  Sample storylines

- Also:

  Paper, scissors, paints or crayons

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
	Discuss the story, probably known to the students, The Emperor's New Clothes.
	Decide on the main points: Emperor hires two peddlers to make his clothes. They fool the Emperor. He learns his lesson.
Show the 16 mm film, "The Emperor's New Clothes."	
	Ask the students to compare the adapted story to the original: "How was the story changed when it was made into a film?" "Were there any sections that were the same in the story and the film?" "Is there such a thing as 'soft armor'?"
Show student made super 8 mm film.	
Show sample backgrounds and characters.	
	Ask the students to suggest stories that can be used for making a film.
If the teacher prefers, she may choose the story herself and assign to each student a sentence or phrase to be sketched. For example, "The Three Little Pigs": First pig buys bricks from peddler. Second and third pigs play ball in field. They catch butterflies. They roll in the grass. They run.	With each story suggested, compile a list of different important scenes that could be used for the film.

EXPERIENCE

Using the cut-out method, students draw characters on heavy paper and draw backgrounds to coincide with the scene.

Color or paint backgrounds and characters. Any medium that will cover the background completely or will spread easily will do for cut-outs.

-Susan Evans-

GRADE - FOURTH, FIFTH, SIXTH

STORIES INTO FILMS - II

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Film a series of inanimate pictures or objects with movie camera.

  Work with a group, directing or assisting others during filming.

  Move or place pictures in order of filming.

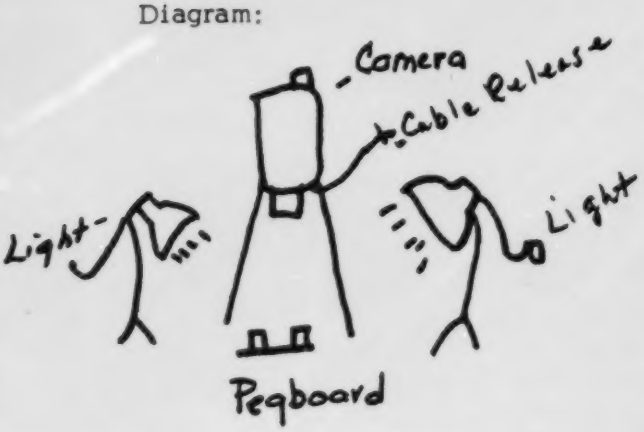
EQUIPMENT

- Camera
- Tripod
- Lights
- Cable release

MATERIALS

- Film
- Objects, bond animation, or cut-outs

LESSON SCHEME

INPUT	INTERACTION
Set-up equipment consisting of a camera, tripod, lights and pegs for artwork. Diagram:  	Explain the function of a camera crew. Camera person releases the cable release, one frame at a time, as necessary for each movement. Light person turns on lights to trigger the light meter to allow sufficient light to enter the camera. Teacher should check lights for student. Prop person moves cut-outs in small increments. Either have students talk about their sequence or have the group keyed into the section to be filmed.

EXPERIENCE

Work with five students at a time. Plan other film activities for those waiting to film. Each student should be given a filming job, lights, camera, or props and rotate after each section of filming has been completed with cut-outs.

Repeat sequence until the entire class has experienced filming an animated movie. Cameraman releases shutter with cable release. Light person turns lights on and off during filming. Prop person moves cut-outs, or places bond animation in order to form action.

-Susan Evans-

GRADE - FOURTH, FIFTH, SIXTH

STORIES INTO FILMS - III

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Evaluate student-made film made in previous lesson.

  Create an original soundtrack for film.

EQUIPMENT

- Super 8 projector
- Screen
- Tape recorder

MATERIALS

- Student-made film
- Blank cassette

LESSON SCHEME

INPUT	INTERACTION
Show student-made film as soon as it is returned from dealer. Have film shown more than once to grasp other students' work.	Discuss film with students; sections obviously out-of-focus, not properly framed, or in wrong order can be observed by the class.
Set up tape recorder; give an example of another film's soundtrack. Make sure soundtrack is simple for observations.	

EXPERIENCE

Have students help each other with the story for their film. Show film again and have each student say his rhyme or sentence while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack; play back both film and soundtrack.

-Susan Evans-

GRADE - FOURTH, FIFTH, SIXTH

FLIP-BOOKS

OBJECTIVES

- At the end of this lesson the student, will be able to:

  Be aware of the variations needed for movement of characters.

  Draw a short animated film.

  Observe other students' work in animation.

EQUIPMENT

- Super 8 mm projector/16 mm projector
- Screen

MATERIALS

- MOPPET Kit

  Student-made flip-books or commercial flip-books

  Student made films of flip-books or commercial film, "The Emperor's New Clothes" color, 12 min., Progress Films

- Also:

  Bond paper 3" x 5", ten sheets per student

  Pencils, crayons/magic markers

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
Show flip-books made by other students. Talk about how an animated movie is made using the flip-books. Show student-made films or flip-books. (Pencil test films or "The Emperor's New Clothes.")	Ask the students to point out similarities between different pages of the flip-books. Ask students to point out differences. "What kinds of objects have motion?" "What kinds of movements are possible with the character or object?" Example: A face talking, blinking, turning head, crying, laughing, etc. Ask students for their ideas on some possible characters or objects that could move. "Where would the character start?" "Where would the action end?" (This is called the Extremes.)

EXPERIENCE

Distribute ten sheets of paper, 3" x 5", to each student. Ask students to make their own flip-books. Point out that anything that doesn't move - such as trees, buildings - is traced on each successive piece of paper. Place paper, one at a time, over the original drawing and draw sections that move with a small variation. Example: Opening a mouth to talk or throwing a ball.

(SEE EXAMPLE ON FOLLOWING PAGES)

When flipped, movement can be seen by the student. After drawing, add color, stressing that the colors should remain the same so the character is recognizable throughout the flip-book.

-Susan Evans-

FLIP BOOKS

HAIR
3
$1.25 CUT
4
HAIR
$1.25 CUT

5
HAIR
$1.25 CUT
HAIR
$1.25 CUT
FINIS
Thank you!
by Bill Vorato

GRADE - FOURTH, FIFTH, SIXTH

MAGIC MIRROR

OBJECTIVES

. At the end of this lesson, the student will be able to:

Observe the variations of movement needed for animation.

Discuss cameraless techniques.

Draw one or two forms of movement.

EQUIPMENT

. 16 mm projector and Overhead projector

. Phonograph

MATERIALS

. MOPPET Kit:

16 mm film "Blinkety Blank", color, 6 min., 1955, International Film Bureau; or student-made films drawn on clearleader with colored markers.

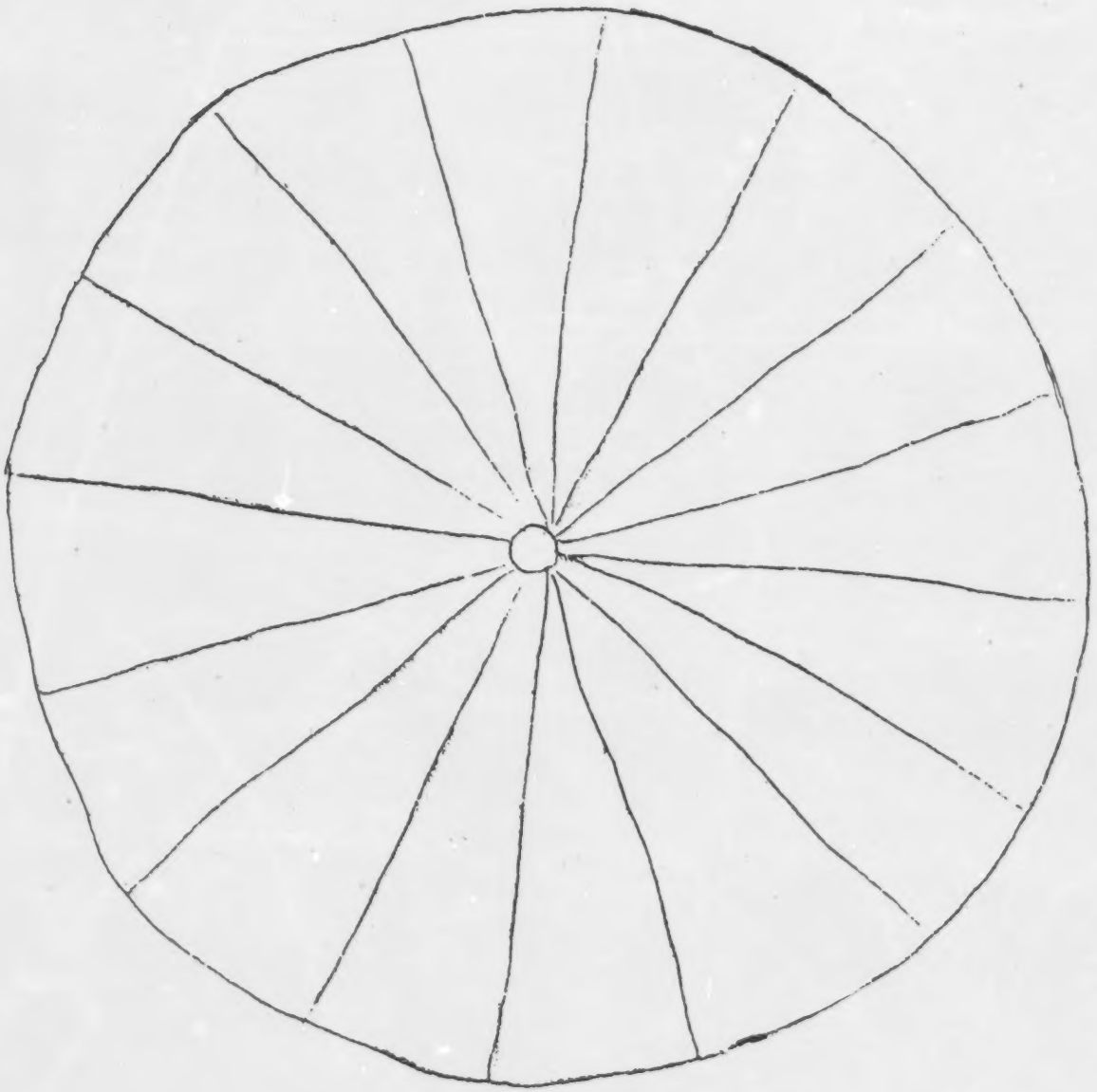
Magic Mirror - Spear Products, 391 Lakeside Ave., Orange, N. J.

Sample drawing of circle movements (to be placed on phonograph with Magic Mirror)

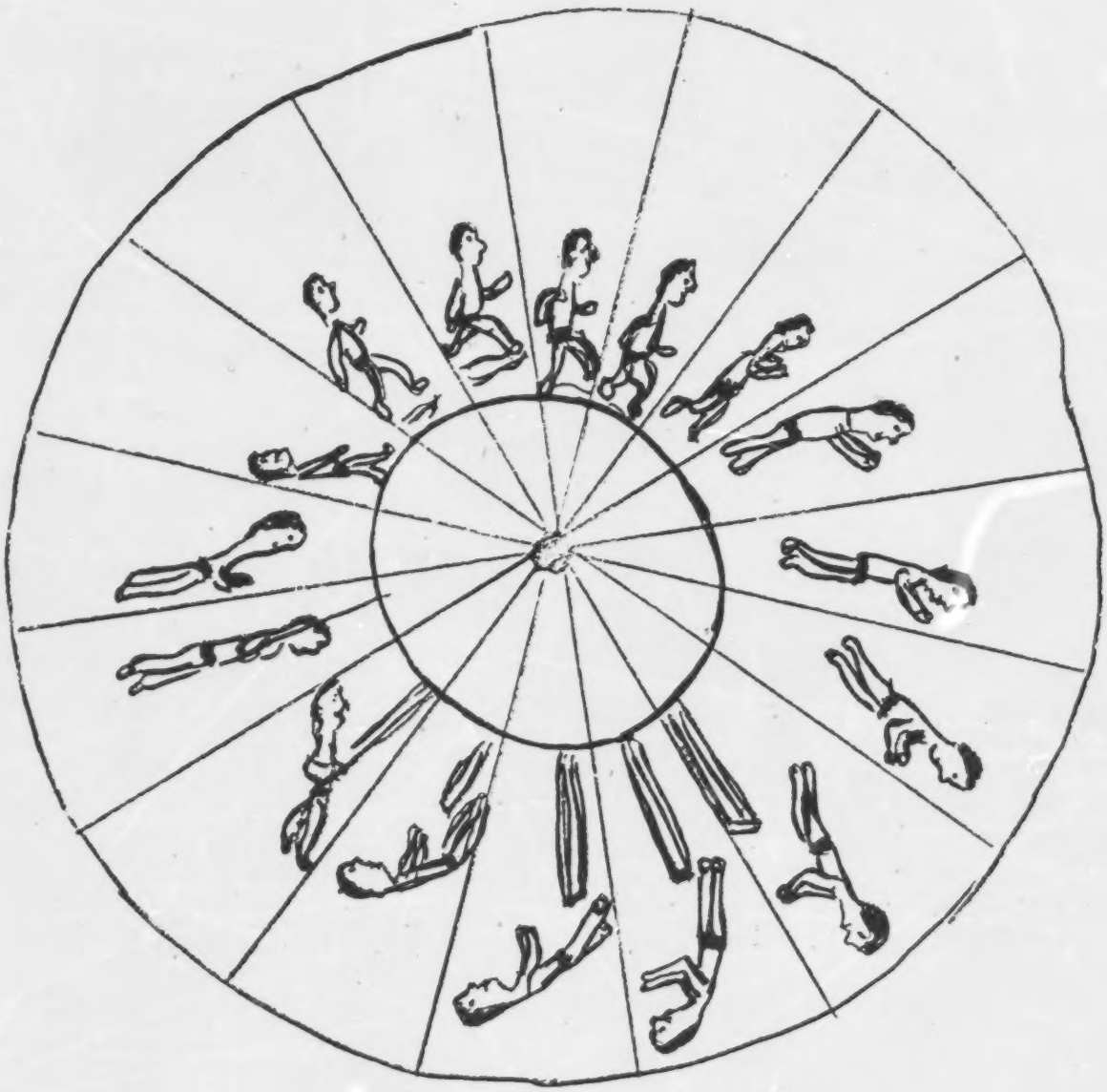
Sample of paper circle (to be duplicated for members of class)

Sample flipbooks (either commercial or student-made)

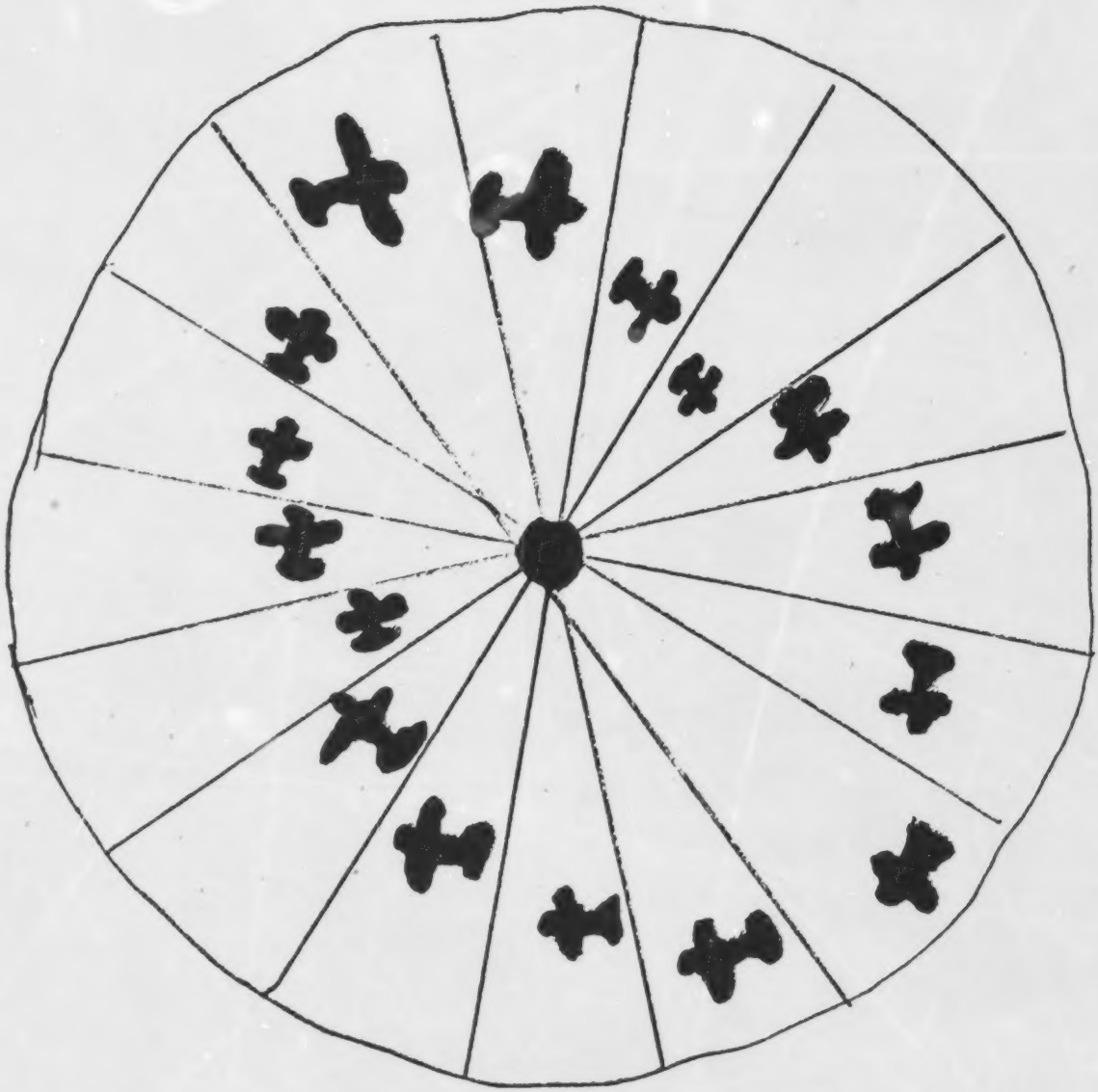
Transparency of circle movements



PAPER CIRCLE FOR MAGIC MIRROR



Mike
Grade 7



Grade 7
Student

MATERIALS - (Continued)

- Also:

  Scissors

  Magic markers

LESSON SCHEME

INPUT	INTERACTION
Show large flipbooks done by other students or use commercial flipbooks. Show a film done on clearleader with magic markers or show the 16mm film, "Blinkety Blank." Show transparency of circle movements. Put sample paper circle showing drawings of a movement on the phonograph. Place the Magic Mirror over the phonograph spindle. Turn on the phonograph. As the drawings are reflected in the facets of the Magic Mirror, the students can observe how movement occurs.	Ask students to point out variations among the pictures. Ask what is similar in the pictures and what is different. Explain that the thing that is different moves. Refer to the flipbooks to explain how movement is done the same way on the clearleader. Ask the students to give suggestions of other things that illustrate an up-and-down motion; e.g., a yo-yo, a spring, a rabbit, an elevator, etc.

EXPERIENCE

Give each student a circle, scissors, and magic markers. Each student should choose a picture that moves up and down. After each student has completed the circle, have the students cut the circle and put it on the phonograph.

As each circle of drawings moves around, it appears as an animated film. Observe each circle film and point out the positive sections of each. Encourage students to expand on simple ideas.

GRADES - FOURTH, FIFTH, SIXTH

CLAY

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Explore 3-D animation as another kind of animation.

  Experience making a movie with clay under the camera.

  Work with a small group choosing one area of concentration.

EQUIPMENT

- Screen
- 16 mm projector
- Chair and desk
- Super 8 mm projector
- Tripod
- Lights
- Camera
- Cable release
- Heavy duty extension cord

MATERIALS

. MOPPET Kit

16mm film, "Clay: Origin of the Species," McGraw Hill Films, Black and white, 8 min., 1968

Student-made super 8mm film

. Also:

Clay/plasticine

Black paper or cloth

Light bulbs (extra)

Batteries (extra - to fit camera)

150

FILM MAKING

LESSON SCHEME

INPUT	INTERACTION
Show film on clay. Explain how one piece of clay is added each time to build a character. Also, by placing the character in a different place or by bending the clay, the character will appear to move.	"What kind of characters can you build with clay?" "In what ways can the character or object move?" "What would the character do in the scene?"
Plan to have half the class do filming and half work with clay. Work in groups of five, having two on lighting and one student for the camera. Place chair on top of desk, making sure the clay and camera are at the same height. Place the lights on each side of the camera pointed towards the clay. Place black paper or cloth on back and seat of chair for a background.	Show the group how to operate lights and camera. Point out what the cable release does and how to release the shutter with the cable release. Remind the cameraman to make sure each movement is completed and all hands are out of the way before shooting.

EXPERIENCE

Ask the students to work with clay in groups of two.

Assemble a group of three for the filming.

Alternate the group of three so each student will get the opportunity to film the clay within the two lessons planned.

Those waiting can build clay characters and plan the movement of the clay object.

Have film processed. Show it to the students. Edit and record soundtrack.

- Susan Evans -

MOVEMENT RATIONALE

The body is the instrument of movement and of dance. Students must develop familiarity with what the body is capable of doing.

The students need to experience the body moving both as a whole and in separate parts. Attention must be given to individual areas in order to develop a basic understanding of body parts and their relationship to one another. Movement should be taught so that students understand that their bodies are capable of both literal and non-literal expression. They need to experience bodily movement in a multitude of combinations, so that the body does, indeed, become an instrument of expression.

Energy involves the ability to put forth effort. It is the source of movement. The use and control of energy produces various movement qualities. A movement can be strong, sudden, angular, direct, and controlled. It can be light, unhurried, round-about, and free. The elements of energy interact in solving problems in movement. The basic energy elements include:

Percussive--sharp, strong

Sustained--smooth, even

Swinging--suspension

Vibrating--shaking

Movement takes place in space and brings to life the awareness of shape. Shape is the mobile or immobile design of a body or a group of bodies within space. Space begins to include a direction--forward and backward, side, diagonal, up and down, around. As one moves through space, a floor pattern is created. Every movement exists for a period of time. Time serves as an organizer and ties together the elements of dance.

The four basic lessons in the manuals encompass the elements of movement. These lessons are invaluable to the student and are very necessary before going on in the area of movement.

The lessons are presented so that the classroom teacher can feel confident without specific training in dance or movement.

- Marian Carter -

GRADE - FOURTH, FIFTH, SIXTH

MOVEMENT - BASIC LESSON I: Shapes

OBJECTIVES

. At the end of this lesson the student will be able to:

Experience various body shapes.

Move into shapes with others.

Be aware of lines and levels in body movement.

EQUIPMENT

. Overhead projector

. Projection screen

. Drum

MATERIALS

. MOPPET Kit

Transparencies of single shapes, group shapes, connected group shapes

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show transparencies of single shapes.	Discuss the transparencies: "What do you see before you?" Answers may be: a design, a shape. "What makes the shape?" Seek the answer: lines. "What kinds of lines do you see?" The lines are curved, straight, wriggly, crossed, pointed, zig-zag, round.	Comment: "Everyone in this room is now making a shape in space. Everyone is different. When the drum beats, see if you can change the shape you are in." Let's use some words to make body shapes: stretched twisted one-legged upside-down round

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Discuss "levels." "What is meant by the word 'level'?" Students will suggest high, low, middle positions.	"Each time you make a shape this time, change the level of your body." "How many bent shapes can you make?" "Show me a shape no one has ever done before." "Can you do that shape on another level--in another direction?"
	"How many directions can the body go in?" Students will mention forward, backward, sideward, diagonally, crosswise, up, down, around.	"Let's practice facing a different direction on each beat." "Now face a direction and change level on each beat." "Now combine level and direction, and also make a shape."

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Show transparencies of group shapes and connected group shapes.	"What is different about this picture?" The students will note that there are more than one shape and that the shapes are connected.	Divide the class into groups of three. Ask the groups to create five shapes, each in a different direction, on a different level, in a different type of shape. Allow 4 slow counts to go into each shape. Allow an 8 count hold.
	Invite half the class to watch while the other half moves.	

- Marian Carter -

GRADE - FOURTH, FIFTH, SIXTH

MOVEMENT BASIC LESSON II: Movement and Qualities

OBJECTIVES

. At the end of this lesson the student will be able to:

Know the difference among the four basic qualities of movement.

Experience the change in movement quality.

Have a spatial awareness.

Experiment with different movement qualities.

EQUIPMENT

. 16mm projector

. Projection screen

. Phonograph or tape recorder

. Percussive instrument: drum

MATERIALS

16mm film, "Buttercup," color, 13 mins., Churchill Films

LESSON SCHEME

INPUT

Show, film, "Buttercup."

Ask class to be aware of movement qualities while they are watching the film. Ask them to think about the possible meaning of "movement qualities."

INTERACTION	EXPERIENCE
Discuss the movement qualities seen in the film. Seek the answers: fast, slow, strong, weak, shaky, sudden, direct, firm.	
Give these qualities other names (and perhaps write them on the board): percussive, sustained, vibratory, swinging.	
"What does the word 'percussive' mean to you?" (strong, hard, sharp, fast)	
	"Can you lift your hand into the air percussively? Up--and then down." (several times)
	"What other directions can you send your arms into? Show me." (side, back, corners, etc.)
	"What parts of the body can best express percussive movement?" (elbow, knees)
	"Can you shoot up from the floor in one movement? Can you lead with a part of the body? What does lead mean?" (One part leads, everything else follows.)
	"Can you walk and suddenly change direction on the beat of the drum?"

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LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Beat the drum in the desired time.	"Can you add a body lead to the above? Walk, suddenly change, leading with a part of the body."
"There is also 'sustained movement.' What does sustained mean to you?" Seek the answers: slow, drawn out, smooth, even, never ending.	"Put your hands together. See if you can draw them apart slowly."
	"Then press them together in the same manner--never ending, and smooth."
	"You no sooner start one movement then you are going on to another."
	"See if you can rise from the floor and sink down again--slowly and smoothly. Add a twist or a turn of the body as you continually rise and sink."
	"Can you weave in and out of one another, moving in a sustained quality, never touching, yet aware of one another, rising and sinking as you weave in and out."
"Next, let's consider 'vibratory movement.' What does this mean to you?" (nervous, tense, shuddering, shaking)	
	"Can you be very tight as you vibrate parts of the body?"
	"Can you be very loose and relaxed as you vibrate parts of the body?"

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	"Which way used more muscle? Which way feels best to you and suits your body more?"
	"Can you be loose in one area of the body and tight in another, showing the two types at once?"
"What does 'swinging movement' mean to you?" Usually the students will show a swing. Tell them there is a drop before the lift--or a fall before the recovery. They are not both the same speed.	
	"Swing only the head and the neck.... add the shoulders.... the chest.... the arms... the hips.... the knees..."
	"What parts of the body can swing? Where does a swing go in space?"
Discuss the various movements with the students to compare the different feelings of the qualities.	

- Marian Carter -

GRADES - FOURTH, FIFTH, SIXTH

MOVEMENT - BASIC LESSON III: Steps and Shape

OBJECTIVES

. At the end of this lesson the student will be able to:

Know the difference in steps.

Be aware of the many ways in which one step can be used.

Combine shape with moving in space.

Realize how important the spine is.

EQUIPMENT

. 16mm projector

. Projection screen

. Phonograph

. Drum

MATERIALS

. MOPPET Kit

16mm film, "Totem," by ed emshwiller, Gamma Color Laboratories, Inc., 45 West 45th Street, New York, 10036

Record of electronic music

LESSON SCHEME

INPUT

Show the film, "Totem."

INTERACTION	EXPERIENCE
"What word in the film is also a part of your body?" "Where is your spine?" "Are there many bones or just one long one?"	
Tell the class that in order to make good shapes, the spine has to move.	"Show me how you can move your spine. Arch it--twist it--press it to the floor--lean to the side."
Encourage the class to go anywhere in the room, to find an open space. When the drum beat stops, the students should stop and make shapes. Use the drum in desired time.	Students make shapes according to directions. "Did you use your spine? This time see if you can make shapes with your spine as you move. Change direction and level as you move."
"What is leaping?" Seek the answers: change of weight, higher than a run, wide, stretching out.	"Can you do 3 or 4 runs, then a leap? Let me see the difference between the run and the leap. Can you make a shape while you are in the air?" "In what other direction can you leap?" (corners, side, backward)

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Ask: "How would you describe a jump?" Answer probably will be, "landing with two feet."	"How many ways can you jump?" Students jump with crossed feet, feet apart, small jumps, high jumps.
	"Can you each give me three different ways of jumping?" Half the class will move while half watches.
"How is hopping different from jumping?" (one foot, not two)	"Show me a hop." "Can you hop and turn?" "Can you hop and make shapes?" "Can you hop and move your arms?"
Follow the same discussion on: skipping sliding walking running	Follow discussion with experience in all four movements.
	When all types of steps and shapes have been explored, ask the students to combine at least two steps they have worked on and travel across the floor. The steps should be interesting in change of level, direction, and shape.

- Marian Carter -

GRADES - FOURTH, FIFTH, SIXTH

MOVEMENT - BASIC LESSON IV: Mirror Image and Isolations

OBJECTIVES

. At the end of this lesson the student will be able to:

Move the body in separate parts and as a whole.

Respond to someone else, using the same movement or the opposite.

Coordinate all the basics from the previous lesson.

EQUIPMENT

. Drum

LESSON SCHEME

INPUT

Review the basic movements experienced in the preceding lessons - shapes and levels, and recall the body movements involved in each.

INTERACTION	EXPERIENCE
"In what different ways can you make your body move?"	Ask the students to use their whole bodies and: shake or vibrate stretch bend collapse swing shake

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
"What is meant by <u>isolation</u>?" (alone, apart)	How would you isolate part of your body? Move one part separately.
"In order to move your head, what else has to move?"	"Show me." "Show me the muscles that move your head." "How many ways can you move your head? Can you stretch it? Roll it? Twist it? Fast! Slow!" "Now move your shoulders. Lift them. Push them back and forward. Fast! Slow!" "Now move your arms. Show me all the ways you can think of to move them." (Bend, circle, sway, swing, shake, stretch) "Show me how many shapes you can make with your hands? Can they move through space? Can one hand grip the other? Can it follow the lead of the other one?" "Can you use your legs in a similar way?"
Let's plan what we would have to do to act as a mirror for another person. "What is a mirror?" "How could you move as a mirror?"	Ask each person to choose a partner and decide which person will lead and which one will follow. "Leader, see if you can move slowly so your partner can follow exactly. This time, start with a shape--move--shape." "Change partners and repeat."

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
	Ask the students to follow these directions in moving as mirrors: Rise and spread out. Close in and sink. Do the opposite of what your partner is doing. Divide the class in half. Half will watch while half moves.
Evaluate the movement of the class. "What were the different movement qualities, level and shape?" "Were they successful in isolating parts of the body?"	

- Marian Carter -

GRADES - FOURTH, FIFTH, SIXTH

DYNAMICS OF MOVEMENT AND SOUND

OBJECTIVES

. At the end of this lesson the student will be able to:

Explore thematic development.

Explore levels, dynamics, tempo.

Explore individual movement.

Explore inner sounds (vocal accompaniment).

EQUIPMENT

. Projection screen

. Slide projector

MATERIALS

. MOPPET Kit

Slide of Van Gogh's "Starry Night"

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	Ask the children to find a spot on the floor, sitting with enough space so that they can move freely. Ask: "What are the absolutely smallest movements you can make with a part of your body?" Seek the answer: blink or move eyes.	Ask the students to experiment and decide how to choose to move their eyes.
	Ask: "How could you do this same kind of movement with other parts of your body: your fingers, hands, arms, head, mouth, etc."	Try all these parts of the body. Remind the students to keep their initial movement themes. Students will try using various parts of the body for their movement themes.
		Lead the students into other exploration by using this kind of dialogue: "Now see if you can do the movement theme in slow motion."

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		"Vary the tempo; do it sometimes fast, sometimes slow. Try doing it on different levels: lying down, kneeling (but do not jump on your knees!) See how you can do it standing; then let it take you into the air. Keep the same movement pattern that you started with. Make the jumps really keep the same movement. See if you can jump in slow motion now, as fast as you can." "Now start to take it where you started, still varying the tempo, still varying levels, still doing sometimes big movement and sometimes small, and sometimes combining the two." "Back down to where you started. Now see if you can still vary the movements but retard (slow them down). Still see if you can vary tempo somehow."
Project the slide of Van Gogh's "Starry Night."		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		"I have taken a journey into this night and all of you were the stars. Look at the color and motion of the pictures and consider how you could make your movements better, but still keeping your original theme. Look at the circular patterns. How could you make your body more circular? Let's try it again!"
Repeat the running dialogue, encouraging students to improve their movements.		Divide the class in half so that each group has an opportunity to perform for the other. This time students make inner sounds (vocal accompaniment) to accompany their movements if they wish. Watching members may pick up movements of one person and accompany them with inner sounds if they can, without sheer chaos taking over. Everyone should listen first to hear what other sounds are being made and fit in rather than obstructing the concentration of the "performers."

- Carol Henry -

GRADES - FOURTH, FIFTH, SIXTH

FALLS & RECOVERIES

OBJECTIVES

. At the end of this lesson the student will be able to:

Explore different ways to fall and rise (recover).

Explore qualities with relationship to changing levels.

Explore isolations.

Relate inner sounds to movement.

EQUIPMENT

. Projection screen

. Slide projector

MATERIALS

. MOPPET Kit

Slides of things that rise and/or fall- (sun, ball, shooting stars, elevators, waterfalls, drop of water, etc.)

LESSON SCHEME

INPUT	INTERACTION
Show slide of sun.	"How does the sun appear to move?" (rises, moves across the sky) "Does it fall?" (sets)
Show slides of birds.	"How do birds move in the sky?" "How are movements different from other animals?"
Show the remainder of the slides.	Continue line of questioning eliciting answers pertaining to the quality of movement.

EXPERIENCE

Direct the class to sit on the floor while facing away from you. Ask each child to raise one arm. Each time the students hear you clap your hands, they should lower their arms sectionally on to a different level and hold them in that position, absolutely still until they hear the next hand clap. They may take as long as they wish (but not more than ten claps) to lower them to their sides.

Students should follow directions, trying to do it in their own fashions, not watching their neighbors.

Repeat with one half of the class watching the other perform the same tasks, but this time using only five claps.

Explain that what the students have done is "percussive" movement.

Have students find a space of their own for exploring movement. Direct that they fall and rise in the same kind of movement--five counts down and five counts up.

Ask half the class to watch and half to perform.

LESSON SCHEME (Con't.)

EXPERIENCE (Con't.)

Direct each student to find through improvisation different ways to rise and fall, five counts down and five counts up, and to memorize each very well.

Again allow students to watch each other.

Now ask that students do the same falls and rises but that the positions will flow from one to the other and never stop moving.

After students do the movements, tell them that was "sustained" movement.

Have each half watch the other half perform their sustained movements.

Ask the students to decide how they will fall and recover. They may either fall percussively or rise sustained or vice versa. They should experiment fully with each fall and recovery and with each quality, at the same time accompanying their movements with the same quality of inner sound.

Students will explore movement and sounds until they are comfortable with one combination.

Ask four students to perform at one time for the rest of the class to observe.

- Carol Henry -

GRADES - FOURTH, FIFTH, SIXTH

VOLCANOES

OBJECTIVES

. At the end of this lesson the student will be able to:

Translate movement in nature into body movement.

Develop movement of volcano from small, still movement to large, active ones.

EQUIPMENT

. 16mm projector

. Projection screen

. Drum

MATERIALS

16mm film, "Fire Mountain," color, 9 min., Encyclopedia Britannica

LESSON SCHEME

INPUT

Show the film, "Fire Mountain." The teacher can suggest that the class write their feelings and reactions to the volcano as they are watching.

Emphasize that the children look for shape, color, and movement.

INTERACTION	EXPERIENCE
	Ask the class to read some of their reactions to the film.
Discuss the reactions: hot, gooey, mad, angry, spaghetti-like, lonely, scared, etc.	
	Ask each child to find his own space in the room.
Ask the class to recall what the mountain looked like--what shapes were on the mountain.	
	The children assume small, still shapes that they saw on the outside of the mountain.
	Point out two or three good shapes and ask all to assume those shapes.
"What did the outside of the whole mountain look like?"	
	Assume the shape of the mountain and hold for 16 beats.
	While holding the mountain shape, feel the lava moving inside. (The teacher can scrape a drum for sound effect.)
"What did the lava look like as it issued forth?"	
"How did the lava move as it erupted?"	

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Bubbling, Rolling, Moving in a big clump, Waterfall effect, Rivers streaming.	As the various movements are suggested, the children move in response to them.
"What happened to the lava as it lost its power?"	Children move, move, slow down, dry up. They make the shape of a big hole, either individually or in groups. Divide the class into groups so that half can move and half watch. Suggest that the group go through the entire sequence of movement to show the entire volcanic reaction.

Note: In Grades Four, Five, and Six, this lesson can be adapted for other curriculum areas. For example, Mrs. Ruth Karkus of Inman Ave., School #17 used the lesson as an introduction to a Language Arts lesson. She taught figures of speech - simile, metaphor, personification, alliteration - by referring to the volcanic eruptions in the visuals and body movements of the students. She also developed an art and writing experience based on the theme.

- Priscilla Colville -

GRADES - FOURTH, FIFTH, SIXTH

CLAY

OBJECTIVES

. At the end of this lesson the student will be able to:

Distinguish between qualities of movement.

Move in imitation of concrete images.

Move, following abstract movement qualities.

EQUIPMENT

. 16mm projector

. Projection screen

. Drum

MATERIALS

. MOPPET Kit

16mm film, "Clay, The Origin of the Species," Contemporary Films, McGraw Hill

LESSON SCHEME

INPUT

Show the film, "Clay, The Origin of the Species." Ask the class to watch the movements of the clay objects as they view the film.

INTERACTION	EXPERIENCE
Discuss the film and clay with the students. "Have you ever made anything out of clay? What?"	Ask the children to find their own spaces in the room. Ask them to make shapes of clay images, starting with small images (such as a worm, tire, donut). Teacher acts as sculptor while class is the clay. Teacher beats the drum 8 - 12 beats while children assume shapes. Repeat procedure until children have tried 6 - 8 shapes.
Ask the children for additional suggestions for shapes.	Ask the children to move from one shape to another (for instance, from a worm into a frog). Hold shape 8 counts. 12 counts for moving into new shape. Hold shape 8 counts. After children have made shapes and moved individually, ask them to find partners.
Discuss possibilities for partners to work together in sculpture. They will probably suggest that one person be the sculptor and the other one the clay or sculpture.	

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Ask for additional suggestions for sculpture objects.	Children work as partners--one molding the other; then reverse positions.
"Have you noticed that these various objects will move in different ways?"	
Elicit from the children the different ways of moving: mechanical--such as a robot, animal--such as frog, donkey, monster	Ask the children to demonstrate what they mean.
"Does a human move in these same ways?"	
Discuss the qualities, feelings, and moods that determine ways of moving.	As a follow-up lesson in art, students can model some of the shapes in clay.

- Priscilla Colville -

GRADES - FOURTH, FIFTH, SIXTH

MAGIC MACHINES

OBJECTIVES

- At the end of this lesson the student will be able to:

  Sense the difference between animate and inanimate objects.

  Try moving in various mechanical ways (as opposed to human movements).

  Be aware of the importance of machines in our lives.

EQUIPMENT

- 16mm projector
- Projection screen
- Drum

MATERIALS

- MOPPET Kit

  16mm film, "Magic Machines," color, 14 min., Learning Corporation

LESSON SCHEME

INPUT

Show the film, Magic Machines." Tell the class that this film is about a sculptor and ask them to observe what a sculptor creates and what materials he uses for his creations.

INTERACTION	EXPERIENCE
Discuss with the class the various aspects of the film: "What did the sculptor's machines do?" "What functions do machines serve?" "How many machines have you used today?"	
	After discussion, suggest various movements for a general warm-up session for the students.
	Ask them to find a working space in the room and to think of their bodies as machines.
	Direct the students to think of their bodies as ball bearings.
	Hold for eight counts.
	Suggest that bodies are nails, screws.
	The children will make the shapes of these articles with their bodies and move, holding the shape.
Ask the students: "What small machines can you think of that you could create, perhaps using a partner?" Students will think of small appliances: toasters, irons, etc.	
	Students will choose partners and create a variety of machines. They should emphasize the movement of the machines, creating a rhythm that repeats over and over.

LESSON SCHEME (Con't.)

INTERACTION	EXPERIENCE
Discuss larger machines--perhaps found in homes, garages, or factories.	
	Again working with partners, the students move in the patterns of the suggested machines.
Ask the class to suggest machines that could be created by the entire class. Machines with many parts will be necessary for full class participation.	
	With some direction by the teacher, the class will move as the large machine does. The machine will start and stop at different times and run on different energies.

Note: This lesson was adapted in one class to the various systems of the body; with several groups in the class moving in the pattern of a different system.

- Priscilla Colville -

GRADES - FIFTH, SIXTH

MOVEMENT AND EMOTIONS

OBJECTIVES

. At the end of this lesson the student will be able to:

Express emotions through body shapes.

Determine what emotions others express through the use of body shapes.

Change one part of the body in order to change the expression of emotion.

EQUIPMENT

. Record player or tape recorder

. Slide projector

. Projection screen

. Drum

. Props: Chairs, nets, poles

MATERIALS

. MOPPET Kit

Carousel of slides of shapes which portray emotions

Record or tape of electronic sounds

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project the slides of shapes portraying various emotions.	As the slides are being shown, discuss the shapes as they reveal emotions. "What feelings are conveyed by the person in this slide?" The slides show a variety of emotions: happiness, anger, sadness, jealousy, silliness, elation, fright, etc.	
Continue to show the slides as the discussion progresses.	Relate the emotions to body shapes that the students can portray. "What parts of the body can be used to display certain emotions?"	Ask the students to move parts of the body to reveal emotions. Possible movements would be: a sad hand a nervous body a happy head
	Discuss possibilities of choosing several body shapes to portray a single emotion.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Each student will experiment with three body shapes using changes of levels and direction.
	Discuss possible ways of moving through space while portraying emotion.	
		Suggest that each student improvise three ways of moving through space to show emotion.
Make several props available to the students: chairs, nets, poles, etc.		
	Suggest that the students plan a study of a particular emotion in which they combine shape, movement through space, and a prop to help convey the meaning.	
		Each student will present his movement portrayal of the chosen emotion.
	Discuss each presentation and ask the students to guess what emotion is being revealed in the movements.	
	Students may make additional suggestions to improve the improvisations.	

- Marian Carter -

- Gerry Freund -
Pennsylvania Avenue #27

GRADES - FOURTH, FIFTH, SIXTH

MOVEMENT AND WORD IMAGES

OBJECTIVES

. At the end of this lesson the student will be able to:

Find various kinds of qualities in several words.

Move in accordance with the qualities of the words.

Work with a group of people to achieve a finished product.

EQUIPMENT

. Drum

MATERIALS

Bag of cards on which are written words appropriate to lesson.

Example:
volcano
jello
garbage disposal
melting ice cube
mist
umbrella
lightning
firecracker
waterfall

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
		Divide the class into groups of four or five. Each group selects a card from a bag.
Explain to the class that each word chosen should bring to mind a certain image that suggests certain qualities and movements.	Discuss one of the possible words with the class. "If your word is popcorn, what qualities can you associate with it?" Children will mention such qualities as: up and down, surprise, sudden motion, short duration, staccato beat, expansion, explosion.	Ask each group to plan its movements suggested to them by the word chosen. All characteristics of the word should be considered: size, level, direction, force, speed, beginning action, ending action and position.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Caution the groups not to reveal the words with which they are working. After consideration of all the qualities, each group should plan to move so that others in the class can guess the word whose qualities are being demonstrated.
The teacher may wish to demonstrate the movement suggested by a word, such as mist. Light, slow, curving paths Turning Coming together Then parting, upward and outward.		Each group will express a word in movement.
	The other groups will discuss the movement and try to guess the word in action.	

- Marian Carter -

GRADES - FOURTH, FIFTH, SIXTH

TEXTURE AND MOVEMENT

OBJECTIVES

. At the end of this lesson the student will be able to:

Distinguish among textures through movement of the body.

Move according to appearance and action of texture of the object.

EQUIPMENT

. Drum

MATERIALS

Bag of items including such things as:

balloon
pole
elastic band
saran wrap
rock
cotton
string
feather
large box

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Display for the class several items that suggest different textures to the children.		
Hold up a piece of wood.	"Show me the shape of this piece of wood with your body."	Children will experiment with various shapes.
	"Can you show me its texture?" "How does it feel to your touch?" Children will refer to its qualities: bumpy, rough, round, hard, etc.	
Hold up a piece of elastic.	"What is the texture of this elastic?" Children will mention its length, its springing quality.	Ask the children to show how many ways they can move their bodies to imitate the elastic.
Hold up a piece of cotton.	Discuss the texture of the cotton. The children will refer to qualities such as these: soft, light, airy, soundless, curved, round, fluffy, separable.	
Offer the bag of articles.		Ask each child to choose an item from the bag of articles.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		When the children have picked items from the bag, suggest that they move to the qualities suggested to them by the article. In their movements, they should express the following: Dance to the texture, Dance to the appearance, Dance to its action. - Marian Carter -

MUSIC RATIONALE

Music reflects life. In making music or designing sound, we can become involved with sound and respond to it emotionally.

My goal in teaching is to increase the sensitivity to music in children. I would like them to value music as an art not beyond their reach in overly-demanding skills, but very close to them in the role that music plays in a "feeling" response to various stimuli.

These stimuli may be experiences related to music in another art form. The colors in a painting may be inspiration for a different way of perceiving--that is, hearing tone color or the quality of musical sound. Another related approach might be using slides of the environment to enrich the listening of descriptive music. The rhythmic beauty of a poem may cause a child to play with sound. A child's own poem may challenge him and others to create an improvisational composition on instruments, reflecting strong feelings.

As input for lessons, the use of media creates a mood which encourages children to be more open in response. By viewing a series of visuals or responding to a series of situation, they can, for example, "see," "feel," "move" imaginatively as they are hearing a particular sound. The texture becomes real to them.

In this approach the elements of music--rhythm, harmony, melody, and form--are not neglected, but they are constantly re-enforced without pressure. The child who explores the world of his imagination gains confidence in that he doesn't have to have a "right" way of feeling. There is not <u>one</u> way of hearing a piece of music. Improvisation can set forth many possibilities. A child's feelings about music, his musical "taste," may be as private as he wants; or he may share them verbally or actively. Children who are respected for the worth of their own responses should be able to grow in musical awareness, becoming more perceptive listeners and also more perceptive persons.

Teachers often feel insecure in their approach to music; yet everyone can experience music in everyday life in childlike innocence, drawing from familiar things, familiar sounds. Each teacher who wishes to awaken children to the world of music should relax, not trying to be "creative," finding his/her own way to perceive. By expanding one's own listening repertoire--of music of all types--one is able to be comfortable with music and is in a better position to encourage a universal taste for music in children.

Structure and discipline in music need not be an entity in itself. The rhythm of a piece of music creates boundaries itself. Sounds will suggest themselves--whispers, shrieks--soothing or stimulating. Use <u>noise</u> to advantage; use

silence to advantage. This can be done by exposing the class to examples of music, of activities, allowing the children to be free and spontaneous, using the beauty of the moment as the essential objective. The children can be encouraged to work in small groups to organize ideas, to draw from each other, and to think and experience creatively.

For any teacher, the main desire should be to hear the child say, "Today I entered a new sound world." I once heard someone say, "When I hear a beautiful sound, I become beautiful myself. I go into the sound and become it. It is me." This is within the reach of all teachers--and their students.

- Karen Young -

GRADES - FOURTH, FIFTH, SIXTH

NIGHT

OBJECTIVES

. At the end of this lesson, the student will be able to:

Associate ideas of night--imaginary and real.

Identify sounds of night.

Explore emotions or feelings about the nighttime.

Write night poems and improvise dream-fantasy music as background.

EQUIPMENT

. 2 carousel projectors

. Cassette tape recorder and microphone

. Screen

. Overhead projector

. Rhythm instruments: drum, triangles, cymbals, glockenspiel

MATERIALS

. MOPPET Kit:

Slides of night scenes

Tape: mixture of the following: composed night music by composers such as Bartok; real sounds, such as hoot owl and clock chimes; music which may suggest night theme, such as music from an amusement park

. Also:

Blank transparencies

Blank tape

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show slides of night and play tape of "night" music.		Ask children to identify sound they hear and write down their feelings about what they are seeing and hearing.
	Ask class to share their thoughts about the night:	
	Ques.: "What sounds did you recognize as night sounds on the sound tape?"	
	Ques.: "Are some of the sounds also associated with daytime?"	
It may be necessary to re-play some of the music to refresh it for discussion.	Ques.: "How do your feelings about sounds change with oncoming of night?"	
	Ques.: "Some of the music on the tape by composers was written to picture night. What did you think about the composed music?"	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Ans.: Sometimes it was dreamy music; sometimes it was strange sounds; and other times I heard twinkling stars.	Ask the students to write a collage poem from the sound identification and feelings they wrote about the night.
Write down the poem on the transparency as the class suggests it:		Ask the class to improvise "night" music as a background for the poem.
Night	Example of class poem-4th gr.	
as the clinking of	(Glockenspiel improvises melody pattern and repeats throughout.)	
stars together	Night	
like clinking glasses	as the clinking of	
and the moon above them	stars together (windchimes-triangles) (finger cymbals)	
as a watchful eye	like clinking glasses (separate pitches on tone bar)	
tying the stars		
as a ribbon		

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	and the moon above them (drum roll) as a watchful eye (All rhythm instruments tie in sounds) tying the stars as a ribbon. (cymbal roll)	
Show transparency on screen.		Students provide music background. -Karen Young-

GRADES - FOURTH, FIFTH AND SIXTH

LISTEN - I: Pattern in Music

OBJECTIVES

. At the end of this lesson, the student will be able to:

Realize that sound can be visualized imaginatively.

Recognize that pattern is an aspect of art.

Recognize that pattern is an aspect of music.

Construct patterns using the imagination.

Create a visual representation of music.

EQUIPMENT

. 16 mm projector

. Overhead projector

. Ektagraphic Kit (optional)

. Cassette tape recorder

MATERIALS

. MOPPET Kit:

Film, "Listen", C-168 Film Fair Communications

Ric-rac in different patterns-angular, wavy & detailed

MATERIALS (Con't.)

Excerpts from records of various musical styles:

Prokofiev, "March from Love of Three Oranges," Mercury Records #90531

Bach, "Brandenburg Concerto," excerpt from Switched on Bach, Columbia Records

Record of electronic rock music

Poem, "Shh, Listen" by Bette Distler

. Also:

Paper, crayons/magic markers

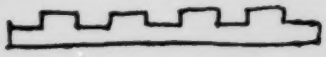
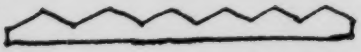
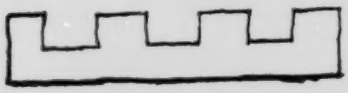
Film and flashcubes (optional)

shh, listen

listen	to who
to yourself	I can't hear my voice
shh	
listen	to who
to yourself	no one will love me
shh	
listen	to who
to yourself	
you'll love yourself	what about the others
shh	
listen	to who
to yourself	
do you scream	no, not in years; I have to again
go ahead	will it be alright
yes	
listen	to who
to yourself	

-Bette Distler-

LESSON SCHEME

INPUT	INTERACTION
Read poem, "Shh, Listen!"	
Show film, "Listen."	Discuss how the film visualizes sound. Ask the children to sit near the overhead projector so that they can help.
Play excerpts of different musical styles: Prokofiev, "March" from Love of Three Oranges. "Joy", rock selection.	
At the same time, place ric-rac in various patterns on the overhead Projector: 1.  2. 3. 	Ask children to decide how each one fits the sound and makes a representation of a musical selection; for instance, number 1 might be a good choice for "March."
	One child at a time may want to move the material in the rhythm or movement suggested by the sound (fast, slow, smooth, jerky). More than one pattern can be moved at the same time; for example, for a Bach figure, ask: "Why did you choose this piece for the rhythm?"
Play one of the selections and point out a good choice for it; for example, use this for "March." 	Ask: "Why do you think this pattern is a good choice for the music?" Children may answer: "It makes you think of rows of soldiers."

LESSON SCHEME (Continued)

INPUT	INTERACTION
	"Why do you think the wavy pattern won't work? Or will it?" (Let the children try to discover it does not fit the percussive nature of the music when it is moved to the sound.)
Play other listening excerpts.	Ask children to freely associate their thoughts and feelings.

EXPERIENCE

After each selection, each child can write his thoughts and feelings on paper. These can be shared with the class if the students wish.

Ask the children to find patterns and copy them on paper. These can be such things as veins of a leaf, a thumb print pattern.

Encourage children to color their patterns in instant water colors or magic marker.

The class can make slides of their pictures with the Ektagraphic Kit.

Prepare class for musical improvisations on their drawings:

"What do you see in your pattern that could be translated to sound?"
(One child, using a pattern of a thumb print, said "flowing, smooth, with a lot of feeling.")

-Karen Young-

GRADES - FOURTH, FIFTH, SIXTH

LISTEN - II: Instrument Improvisation (Pattern)

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Make a sound picture of pattern.

  Improvise and organize sounds in ensemble playing.

  Improvise and organize sounds in individual performance.

  Explore sound quality and translate "feelings" in sound.

  Explore vocal and instrumental possibilities.

  Use techniques such as "repetition" to create a sound composition which has unity.

EQUIPMENT

- Overhead projector
- Screen
- Cassette tape recorder
- Carousel slide projector
- Rhythm instruments of definite pitch and nondefinite pitch (Definite pitch: xylophones, the bells; nondefinite pitch: wood blocks, triangle, various drums)

MATERIALS

- MOPPET Kit:

  Transparencies of teacher pattern drawings

  Slides of student pattern drawings (from lesson I)

- Also:

  Blank cassette tape

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Project a transparency of a leaf pattern.	Discuss the leaf pattern as follows: "How can we make a sound picture of this pattern?" "What is repeated in the pattern?" (ends of branches or twigs) "Could we think of the main branch as a long continuous sound?" "What instrument could we use?" (Yes, maybe a rolling cymbal) "Where could we use shorter sounds? Even shorter?" "You drew branches and twigs in different colors. How can you show color in sound?" (Use different instruments or get louder or softer in shades of color.)	
Show a transparency of your own pattern drawing for the purpose of reinforcing techniques that give music form. Example: 		

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Have class decide what sounds fit the curved lines and what sounds fit the angular. "Which instruments would seem a good choice for this example?" (Maybe smooth sounds like a metallophone on several tones.) "What happens at the arrow?" (Tones move in opposite order or direction.) Try playing these two lines at the same time: "Does letter B remind you of a sound?" (Sharp like a wood block.)	Let children take turns improvising on teacher's pattern example. Lead children to realize that by repeating ideas we hold music together or give it form.

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		Have children try making empty spaces or places for rests. Listen to all ideas and let children recognize and experience that "variety" is acceptable and good.
Show children slides of their pattern drawings. (As done in Lesson I.)	Have children experiment creating sound for their pictures on instruments. Let them make comparisons and evaluate while they are experimenting. Continue to talk and experiment with sound pictures, noticing the elements of rhythm. (three short beats on one side of the main branch, two on the other--or whatever number is in the picture)	Make a tape of children's improvisations. Experiment using drawings as a score or musical diagram. Let children decide how to read them--top to bottom, bottom to top, side to side. Tape children's improvisations after sufficient experimental time. Show slides of drawings and play back tape as sound track.

-Karen Young -

GRADES - FOURTH, FIFTH, SIXTH

INSTRUMENT PLAYING: Basic Introduction

OBJECTIVES

- At the end of this lesson the student will be able to:

  Develop an awareness of sound patterns produced by instruments.

  Identify several instruments of definite pitch and nondefinite pitch.

  Create a group composition using several instruments.

  Work effectively in a group toward a common goal.

  Evaluate his own musical composition.

EQUIPMENT

- Tape recorder
- A selection of instruments:

Tympani (tuneable)	Drums (various sizes)
Xylophones (melody bells)	Tambourines
Metallophones (Orff)	Woodblocks
Glockenspiels (Orff)	Finger cymbals
Piano	10" or 12" cymbals
Recorder	Triangles
Tone Blocks or Resonator Bells	Sand blocks
	Rhythm sticks

MATERIALS

- Blank tape for tape recorder

LESSON SCHEME

INPUT	INTERACTION
The teacher introduces a large variety of instruments which present a variety of sound contrasts. Instruments of Definite Pitch: Tympani (tuneable) Xylophones (melody bells) Metallophones (Orff) Glockenspiels (Orff) Piano Recorder Tone Blocks or Resonator Bells Instruments of Non-Definite Pitch: Drums (various sizes) Tambourines Wood blocks Finger cymbals 10" or 12" cymbals Triangles Sand blocks Rhythm sticks	As the teacher demonstrates the various instruments, the students will ask questions and discuss the sounds of each and the possibilities of using several together to produce differing sounds.

EXPERIENCE

Invite the children to work in small groups or ensembles. With improvisation, it is a good idea to use two or three people on melody instruments and three or four more on nondefinite pitch instruments.

Children can work out musical problems in various groups. After they have developed several sounds, they may tape record their compositions.

Evaluation will follow each instrumental experience.

- Karen Young -

GRADES - FOURTH, FIFTH, SIXTH

RHYTHM AND MOVEMENT: Basic Lesson Ideas

OBJECTIVES

. At the end of this lesson the student will be able to:

Strengthen his response to and feel for rhythm.

Associate rhythm and movement.

Feel less self-conscious about his responses.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Introduce the idea of playing hand clapping games as a way of expressing rhythm.	Discuss with children various ways of keeping time with hand clapping.	Ask the students to experience various rhythm patterns: Echo: call and answer Leader claps in rhythm. Group answers. Tempo dynamic: Children clap at the same time as teacher and follow her lead exactly: fast, slow, loud, soft Rhythm canons: rhythm rounds Group answers leader as imitation and simultaneous rhythm result.
The teacher suggests that body movements be added in various rhythm patterns.	Students may discuss and suggest motions of the body to suggest rhythm.	Subdivision With the beat divided in various ways, the students will experiment with move-

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		ment to show that the beat plus its equal value will occur simultaneously in sound.
Develop the idea that words also have rhythm.	Discuss words and their syllables to show the rhythm and meter patterns of language.	Invite the children to clap syllables to make meter from word rhythms.
Explain the word "tempo" as it applies to rhythm activities--movement or poetry reading--or instrument playing.		The children may wish to experience tempo by changing the tempo (fast, slow) in movement of language.

- Karen Young -

GRADES - FIFTH AND SIXTH

IMPRESSIONISM - ART AND MUSIC

OBJECTIVES

. At the end of this lesson the student will be able to:

Correlate listening to impressionistic music with looking at impressionistic painting.

Explore with pastel chalk characteristics of style period.

Be aware how light affects objects.

Relate color changes in art and parallel with color changes in music, i.e., orchestral color in different instruments.

Recognize pentatonic or 5 tone scale as a color device in music.

EQUIPMENT

. Projection screen

. Slide projector

. Phonograph

. Overhead projector

MATERIALS

. MOPPET Kit

Set of slides of period artists - e.g. Monet, Renoir, Degas

Tape cassette or record - Debussy: "The Girl with the Flaxen Hair," and "Afternoon of a Fawn"

Colored transparencies and frame with circle cut-out (spotlight)

MATERIALS (Con't.)

. Also:

Pastel Chalk

Construction Paper

Various colored objects to put in artificial colored light - flower displays, ceramic objects, fruit bowl

Newspaper

LESSON SCHEME

INPUT	INTERACTION
Project slides of impressionist paintings while playing tape of impressionist music which would correlate with the paintings. For example: Show: Renoir - Girl With A Straw Hat-1884 — Play: Debussy - The Girl With The Flaxen Hair Monet - Rouen Cathedral — Debussy - The Sunken Cathedral	Let children discuss slides as they are watching them. Children will talk about what they see in the pictures--subjects, mood of painting, textures (soft), outlines (hazy), i.e., "In The Meadow" - Renoir Ask: "Who are the subjects or people in the painting?" (two girls) "What do you think they are doing there?" (picking flowers, talking, etc.)

LESSON SCHEME (Con't.)

INPUT	INTERACTION
	"Can you tell by the painting whether the girls are happy, sad, angry?" (not really, we can't see their faces but they look relaxed in the way they are sitting) "How do the colors make you feel?" "Do your eyes mix the colors together?" "Can you tell the time of day or season of the year by the artist's colors?" "How?" "How does the music which could be 'Girl With The Flaxen Hair'-Debussy, copy the mood of the painting?" (calm, gentle, etc.)
Play music by Debussy.	
Place various objects on the floor in front of overhead projector and focus a spotlight with a colored transparency on these. (Note: Cut a hole in construction paper to place over overlay for a spotlight.)	Separate the class into groups of four or five. Distribute a set of pastel chalk to each group and a piece of construction (large) paper to each child.
	Let the students choose one object to draw.
Choose one student to change colored transparencies after students have been working for a while.	
	Encourage the students to comment on the change in color of the object they are drawing in the new colored light source.

LESSON SCHEME (Con't.)

EXPERIENCE

Guide the students in using pastels for soft effect - smudging lines with the finger or using dots of pure color in a Seurat style.

Encourage children to view each other's pictures and notice how the same subject changed in effect in different light sources.

Use these related activities to build on the concept of tone color or timbre.

Experiment with tone color or timbre in the classroom environment.

Experiment with timbre in instruments of definite pitch: xylophone, bells, guitar, piano.

Create pentatonic or 5 tone melodies by playing on the black keys of the xylophone.

Note - Children discovered that the melody of one of the selections they had listened to, "The Girl With The Flaxen Hair," could easily be played by ear on the xylophone.

Contrast soft, dreamy, style of impressionistic music with another style period, perhaps contemporary music (electronic) and slides of abstract art.

- Karen Young -

GRADES - FIFTH AND SIXTH

WRITING POETRY AS RESPONSE TO MUSIC LISTENING - Lesson I

OBJECTIVES

. At the end of this lesson the student will be able to:

React to mood and emotional content of music.

Encourage writing in free form.

Capture unusual images with spontaneity.

EQUIPMENT

. Projection screen (2)

. Slide projectors (2)

. Cassette tape recorder

MATERIALS

. MOPPET Kit

Record: Jonathan Livingston Seagull, Neil Diamond - Columbia Record K532550, Stereo Soundtrack from Movie

Slides of abstract design

Slides of seascape

. Also:

Paper/crayons/colored markers

Colored transparencies, red, yellow, blue

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Play side I of soundtrack while class is looking at slides arranged from abstract to realistic.	Let children write their feelings while watching.	Let children talk about some of the abstracts while they are watching.
		After poetry is written, let children illustrate their poems.
Have available, paper, crayons, colored markers.		
Examples of children's work follow.	Read children's writings and talk to them about them.	Let children take slides of the poems and illustrations using the Ektagraphic Kit.
		Have the record available at listening stations for further enjoyment.

- Karen Young -

GLASS

Trapped in a glass world
Trapped in a world of painted
glass
Trying to find the way out
Soon you would go crazy and--
crash
All the glass is broken!
Crash, crash
I'm free, free
Open to the Ocean where the
seagulls run and sandpipers
Sing
Running, run, run, run---
Clouds! Fly, Fly, Fly.

By Carla H.
Grade 6

Colorful, glad
Sharp are my feelings
about you
beautiful bird
flapping your
soft wings
in the
sky---

By Doreen T.

GRADES - FIFTH, SIXTH

IMPROVISING INSTRUMENTAL ACCOMPANIMENT FOR CREATIVE WRITING -- LESSON II

OBJECTIVES

. At the end of this lesson the student will be able to:

Use one's own poetry and expression of feelings as a springboard for creative musical composition.

Use instruments of definite and nondefinite pitch in emsemble playing.

Explore expressive qualities of music (dynamics).

Create pentatonic (5 tone) and chordal melodies and harmonies.

Use sound in "found" sources as tonal images of words i.e., -- "crash" -- explored with cymbal.

EQUIPMENT

. Rhythm instruments - definite pitch - xylophone and nondefinite pitch - (sticks, maracas, etc.)

. Tape recorder and microphone

MATERIALS

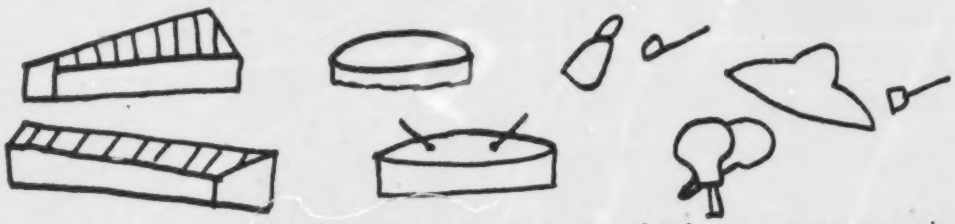
Cassette tape

Children's poetry from Lesson I. (J. Livingston Seagull Images)

LESSON SCHEME

INPUT

Arrange rhythm instruments in an informal ensemble.



Have at least one drum and another instrument which can serve as a bass - (with Orff Instruments - The bass xylophone).

Have children experiment with pentatonic (5 tone) melodies on xylophones playing either the major scale tones omitting the 4th and 7th tone, or playing just the black keys alone.

Have the instrument that plays the bass part play on steps 1, 5, 8, 5, 1 in any direction.

Have other percussion instruments such as sticks, wood blocks, tambourine, triangle, cymbals (any combination) improvise as the words of the poem suggest a tone color.

For example:

I feel "dizzy" with color.
Explore sound with instrument to suit the word "dizzy."
(possibly maracas)

INTERACTION

Let children decide themselves, as much as possible, the quality of sound a word symbolizes. (A drum can keep the instruments together and establish a tempo or rhythm.)

Have children experiment and practice several times improvising with a reader until they feel there is a structure in their work.

Try to encourage expressive reading which will carry over in the playing of the instruments (loud, soft, accent).

LESSON SCHEME (Con't.)

EXPERIENCE

Have the person who is reading the poem keep the instruments together using his voice as a stabilizing element in rhythm - tempo.

Tape the readings and instrument improvisations when the children feel they have sufficiently symbolized the words of their poems.

Caution children not to play so loudly that they cover the reading of the poem.

Play the taped compositions while showing slides of the children's poems and drawings.

As a related activity, let the class evaluate in sentences their poetry and music while watching slides and listening to their tape, and then write a collage poem on chart paper using fragments of the evaluatory sentences.

- Karen Young -

GRADES - FIFTH, SIXTH

AMAHL AND THE NIGHT VISITORS - MENOTTI

OBJECTIVES

. At the end of this lesson, the student will be able to:

Experience an opera.

Develop a positive feeling toward the medium.

Use puppets to tell a story.

Demonstrate awareness that the words of an opera express strong emotions.

EQUIPMENT

. Phonograph/cassette tape recorder

. Projection screen

. Slide projector

. Puppet stage (may be improvised)

. Blackboard

MATERIALS

. MOPPET Kit:

Record - Menotti: "Amahl and the Night Visitors", RCA Victor, LSC 2-762, Libretto included)

Cassette tape of particular arias or recitatives

MATERIALS (Continued)

Slide of Van Gogh's "Starry Night" and slides suitable for night scene.

Stick puppets (styrofoam) for main characters of the opera, (Three kings, the mother, and Amahl, a crippled boy.)

. Also:

Chalk

LESSON SCHEME

INPUT

Write "opera" on the board and ask children to tell you what they think one is.

Ask, "Why do you think people decided when opera first began to have all parts sung?"

Lead children into the idea that singing can show strong feelings. Demonstrate song speech or recitative and let them answer your questions in recitative style. (Have fun with this!) For example, you might sing "Hi, how are you" --Children might answer, "Fine, how are you?"

Project slide "Starry Night" and let that be the setting for your puppet stage.

Use taped excerpts from the opera to tell the plot, starting with the overture to set pastoral mood of the play.

Let individual students use the puppet characters and pantomime action as you narrate excerpts from the opera. (It is helpful to read the libretto and listen to the entire record before leading the lesson.)

LESSON SCHEME (Continued)

Emphasize morality questions. For example, mother stealing out of love for child and Amahl's giving of himself resulting in the miracle of being able to walk.

Concentrate narration on the second half of the opera; i.e. the miracle.

Change slides for background as narrative suggests.

Conclude with shepherd's chorus as Amahl goes with Kings to take his crutch to the child in Bethlehem.

INTERACTION

Follow input with a discussion of how the music fits the story action.

"How does Amahl's mother show in her singing her impatience with him on calling him into the house? Does her tone get louder? Why?"

"How does the music show the shepherds are coming from a distance or in the hills when they are bringing food to Amahl's cottage?"

"Why does Amahl's singing become fast and excited in the scene in which his mother has just stolen the King's gold?"

"How do you feel when Amahl's mother is about to steal the gold? Can you feel sympathy for her?"

"What is your favorite musical part of the opera? Do you like any of the solo parts or parts sung by one person?"

"If you could be a character in the opera, which one would you be and why?"

LESSON SCHEME (Continued)

EXPERIENCE

Ask students to illustrate scenes for the opera or create dioramas.

Have students record their favorite aria, recitative, or chorus to accompany their illustration.

Have students make slides of their illustrations using the Ektagraphic Kit and in a future lesson show their slides and play their tapes.

As a follow up, have available records of other operas or ballets at listening stations.

-Karen Young-

GRADES - FIFTH, SIXTH

STILL/ACTIVE

OBJECTIVES

. At the end of this lesson, the student will be able to:

Recognize music as still or active.

Recognize and point out differences between still and active music.

Discuss feelings as a response to still and active music.

EQUIPMENT

. Slide carousel projector

. Projector screen

. Tape recorder

. Edmund Scientific Color Wheel and Projector

MATERIALS

. MOPPET Kit:

Slides that are relatively devoid of motion and are "quiet".

Slides that suggest movement or activity

. Records of both "still" and "active" music examples (e.g. Samuel Barber's Adagio for Strings; jazz music; Invention in F, Switched on Bach; rock music)

LESSON SCHEME

INPUT	INTERACTION
Show slides that show relatively little motion, such as a sculpture, a tree, a quiet landscape; at the same time, play a tape of Samuel Barber's "Adagio for Strings."	"Do the slides seem to picture the music that was played?" "Were people doing any activity in these slides?" "How did you feel while watching these slides?" (quiet, thoughtful, peaceful.)
Show slides of Peter Max Drawings and other slides that suggest motion. Change to more active music, such as a "jazz" piece. Play a piece in a fast tempo, such as, "Invention in F - Switched On Bach" for further contrast and continue showing slide series.	"How do you feel now, listening and watching this music and set of slides?" (like moving around, jumpy, nervous)
Play rock music with a heavy beat and use the Edmund Scientific Color Wheel.	"How did you feel and what were you thinking about when the color wheel was moving and you listened to the rock music?" Lead the children into the concept that music can be "quiet-still" or "active" as the visuals suggest.

LESSON SCHEME (Continued)

EXPERIENCE

Make a simplified chart of "still" and "active" qualities of music:

ACTIVE	STILL
fast (sometimes)	slow (usually)
strong beat	weak beat
short notes	long notes
accents	no accents
changed	few changes

Ask the students to show in body movement pictures of "still" or "active" music. Play excerpts from previous music listening.

-Karen Young-

GRADE - SIXTH

SHAPE AND COLOR IN ART AND MUSIC

OBJECTIVES

- At the end of this lesson, the student will be able to:

  React to visual stimulus of shape in a sound representation.

  Organize and arrange shapes in rhythmic figurations.

  Use film as an abstract pattern for sound.

  Depart from traditional musical notation and use film as a musical score.

  Make a film and sound track.

EQUIPMENT

- 16 mm film projector
- Tripod
- Super 8 mm camera
- Super 8 mm projector
- Lights
- Extension cord
- Cable release
- Cassette tape recorder
- Rhythm instruments

MATERIALS

. MOPPET Kit:

Film, "Op Hop" 106B, 0366 059 Bilingual National Film Board of Canada.

. Also:

Drawing paper

Crayons

Super 8 mm film

Cassette tape

Extra light bulbs and batteries

LESSON SCHEME

INPUT

Write on board "Listen with your eyes - see with your ears. Imagine." Ask the class if they think this is possible.

After hearing various answers, say: "I'd like you to do both while you are watching this film."

Show film, "Op Hop" - (black and white shapes - op art). Tell class to concentrate because they must use their memories also.

In some parts of the film (at random), turn down sound track and leave just images alone.

Turn sound track on again immediately and leave on for rest of film.

LESSON SCHEME (Continued)

INTERACTION

"Did the sound occur before the music?" (Yes. The beat on a snare drum started before the image.)

"Why was the music fast in some places and slow in others?" (It fit what was happening to the shapes--the op art images.)

"What happened in sound when the shapes doubled in number?" (Beat patterns started doubling.)

"Tell me some ways the shapes moved." (Shapes overlapped, twisted, turned, etc.)

"What happened in sound track when shapes overlapped, twisted, etc?" (Various answers.)

"Were you 'listening with your eyes' when I turned down the sound track?" (I heard the sound in my imagination.)

"'Op Hop' film was in black and white. If we give the shapes color, how can we show color changes in sound?" (Use different instruments-tone color.)

EXPERIENCE

Experiment with shapes and sound possibilities. Play a rhythm instrument. Tell children to close their eyes and imagine a shape,

i.e.	Play		See
	Woodblock	-	
	Tambourine	-	

LESSON SCHEME (Continued)

Play more examples. Let children translate sound to abstract representations.

Give children drawing paper and crayons.

Let children draw shapes and write, underneath, the name of the instrument which they will use in the representation.

In another lesson, have children cut out shapes and arrange them visually on paper background for filming.

Children should also experiment with rhythmic figures and use elements of sound with which they are already familiar. (See: Sound-Basic Lessons)

Let children work out sound patterns until they feel they have enough of a workable piece for filming.

Have class make a film and soundtrack of their shapes and sounds. (See: Lessons on Film Making)

Show class finished product (film and sound track).

Let class evaluate their work and tell what they think works well, or how they might work a pattern differently.

As related activities, vary the experience by making slides of the shape drawings with the Ektagraphic Kit instead of, or in addition to, making a film. Tape a soundtrack with cassette recorder for the slides.

-Karen Young-

Bette showed

us how

feelings are sad

and happy

Marykay

shh, listen

listen — to who

to yourself — I can't hear my voice

shh

listen — to who

to yourself — no one will love me

shh

listen — to who

to yourself

you'll love yourself — what about the others

shh

listen — to who

to yourself

do you scream — no, not in years, I have to again

go ahead — will it be alright

yes

listen — to who

to yourself

Bette Distler

the success I've had as a teacher

as a poet who teaches

as a teacher, who is a poet

was the gestalt

the circle completed

I trusted myself so

I trusted the children

they trusted me

so they trusted themselves

we trusted each other

My poem, shh, listen says it, not only in my writing but as the pervading philosophy of my teaching. I talked to the children and to myself at the same time. I focused on the missing part....my trust in self....and as I respected the self of each child I began to respect the self in me. I became a better teacher because I recognized that each child I taught was separate and special. I worked hard to get them to believe in themselves. I tried to create an outer environment that would respect and support the inner....a classroom situation where children could be who they were, say what they felt, express what was inside of them.

I am completely open with the teachers. I tell them that they must be comfortable teaching poetry....which means comfortable talking about, hearing about ....feelings. I explain to them that trusting is the essential thing and respect for the children. I tell them that to teach poetry is to put your arm around a shadow....understanding that the shadow is the essence.

I tell them to write with the children....to become vulnerable too, and that perhaps the most important thing is gentleness.

In The Poetry and Prose of E. E. Cummings, Robert Wegner says, "Cummings knows that persons who do not know themselves as unique human beings cannot love.... Sensory perception, self-awareness, and love reciprocate and complement each other for persons who create. Those whose lives are void of love cannot create, Cummings tells us. Empty lives beget only emptiness.... 'and Love, what is Love to you? Nothing, you create nothing; therefore you cannot Love, and because you cannot Love you create nothing.... EIMI.' Cummings wrote poetry for the purpose of discovering himself...."

A montage of things I have learned:

If I value what comes
from inside a child, I value
the child; the child values
himself.

If I accept everything
from the children
without judgment, they
learn to trust me; they trust
themselves.

When I give them
approval for expressing
their real feelings, they express
their real feelings
without a judgment.

If a teacher values what
comes from inside a child,
he values the child.

I wrote the poem below for one class that had discovered itself as I projected their first poems on an overhead projector.

For Miss Csengery's Fifth Grade Class

What happened today
Did you see your words
Did you see yourself

Have you guessed
how important
you are

Words do that
especially words
From you
real words

Like

afraid of
and feel bad
People will laugh words
and what if it stinks
What happened today
Did you see your words
Did you see yourself
Have you guessed
how important
you are

For a child to open up and share his or her feelings, he has to trust the teacher and the other children and themselves so that they can begin to share what's inside them. It is hard enough to come up to the blackboard and do a math problem in front of the whole class. But to read your words, your real feelings, to admit that you are scared, happy, moved by something... to read your poem makes you vulnerable. It is, in many cases, an act of courage and it needs, a gentle place to happen in. When it happens, beautiful, exciting, glowing experiences take place.

By no stretch of any imagination do I think there is only one way to do anything and I would be happy and grateful to hear ways others have used.

This is what works for me:

Don't worry about structure. It is more important to free the children to let their poetry just spill out. Structure can be learned in a relatively short period of time on another day when it relates specifically to an individual poem.

Don't worry about making the most of something. Writing poetry is value in itself. I am not concerned about spelling, grammar, and other language arts regulations. Poets cannot create unless there is freedom.

Accept everything and anything children write. Bolster the children's confidence in you and in themselves. Without trust, sharing is impossible.

Poetry is a sharing experience, not a tutorial one. Read or let the children read poems aloud when they want to share what they have written. The stuff of poetry is private and must be treated as you treat the children--with gentleness and respect. Sharing sometimes has to be worked up to. The writing that is often hardest to share has the most personal meaning to the poet.

Read poetry to the children. They find other children's poetry more exciting. Also read poets that you like. Select from anthologies, modern American poets, to read to the class (one a day like a soul vitamin).

Teachers are so important because children give them the "magic power" of knowing everything. To let children be the way they are, to accept them as they are, to accept their thoughts and feelings as being important and worthwhile--these are the greatest gifts a teacher can give.

- Bette Distler -

GRADES - FOURTH, FIFTH, SIXTH

JOURNALS

OBJECTIVES

. At the end of this lesson the student will be able to:

Discipline himself to write daily in a journal.

Have a desire to see a picture of himself in writing.

Feel he has a tool, for as long as he wishes, to see growth within himself.

MATERIALS

. Notebooks (Enough for each child)

LESSON SCHEME

INPUT	INTERACTION
"You don't know what you have to say until you begin."	
I introduce the lesson with this thought.	"Have you ever found that this has been true for you?"
The basic input to this lesson is the philosophy that the world of the student is the world he must write from. He does this by looking and listening to himself, to his feelings, and to his environment.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
To be a poet is to feel, to perceive, to hear, to have the courage to record honestly, to have the trust to speak...	Explain this philosophy and discuss it until there seems to be an understanding of this concept of poet and poetry.
Distribute journals to each person in the class.	Discuss with students the little notebooks and what can be done to keep a journal of their own feelings.
I usually take out my notebook and read from it to explain the kinds of feelings that are written in this way.	Students usually ask questions such as these: "Is this the same thing as keeping a diary?" "Do I have to write in it every day?"

EXPERIENCE

Suggest to the students that they make a daily practice of keeping the journal faithfully, and also suggest the following directions:

Keep the journal in your pocket at all times.
Write not just events, but feelings about what happens to you.
Write in ink so that the writing will not smear.
You can draw pictures if this is easy for you....

- Bette Distler -

GRADES - FOURTH, FIFTH, SIXTH

STREAM OF CONSCIOUSNESS

OBJECTIVES

. At the end of this lesson the student will be able to:

Tune in to his inner self.

Be aware that poetry comes from feelings and that all good writing comes from inside a person.

Demonstrate how a poem is born--inside out.

Demonstrate revising a poem showing how a poem is laid out according to the poet's own thought pauses.

EQUIPMENT

. Carousel slide projector

. Projection screen

MATERIALS

. Slides--varied, according to different moods

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I project 10-25 slides depicting many possible moods.		Ask the students to number their papers and write their immediate responses to each slide while it is on the screen. These can be one-word responses--just off the tops of their heads.
Project the slides a second time.	Ask for volunteers to read responses they have written as each slide is shown.	Each student is asked to choose the response he likes best and to write it on another piece of paper.
After enough time has been allowed, I read (without names) the students' responses. I read slowly, and with respect.... pausing in between.... if a line is good (expressing feeling, imagery, etc.) I comment on how good it is.	As I walk around the room, talking to each student, I see which response he has chosen to expand. If another one has a lot of potential, I ask him to work on two--the one he has chosen and the one I feel is especially good.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	With lines that are especially good, I usually ask: "Why does it sound so good?" Sometimes a student will respond: "Words begin with the same letter." "Something is repeated (a word or a couple of words) and it makes it more effective." Sometimes I suggest leaving out a word or two. (The art of revising a poem is in knowing where the poem is.... and to leave out extra words that you don't need.) Sometimes I write on the board what a student has written and write it again, showing it without the words I have omitted. The students understand the essence of getting to something. I also write out a poem the way the student might read it to me... and they see how a poet puts down a poem... using spaces and new lines to get the proper pauses.	- Bette Distler -

Sample of writing in response to slides:

1. My cousin is going to Florida
2. The horse's hay
3. The tiles on the floor
4. Santa Fe
5. Agatha Cristie
6. _____
7. The one before
8. What we're doing in school tomorrow
9. The opposite of Barbra Streisand
10. Chinese God
11. loneliness
12. Salvation Army
13. Shirley Temple's sad smile
14. Orange and red
15. flowers
16. toys
17. cracked glass
18. tap dancing in the dark
19. _____
20. scribble
21. chalk
22. blots
23. Kung Fu
24. hospital
25. circles of darkness

(Example of a student's writing expanding on the line she liked best.)

CIRCLES OF DARKNESS

circles of darkness creeping up the wall
with a light in the middle
you stepped in the circle and kept falling and
you thought you'd fall into quicksand but what
you won't know is this hole doesn't have a
bottom.
You're starting to think about the world you
hated and now you think that you should
have loved it more all along because now
you'll never get back.

GRADES - FOURTH, FIFTH, SIXTH

COMPOSING AN OCEAN POEM

OBJECTIVES

. At the end of this lesson the student will be able to:

Imagine himself living in an ocean environment.

Think of the ocean imaginatively.

Write poetry using ocean imagery.

EQUIPMENT

. 16mm projector

. Slide projectors (one or two)

. Screen

. Tape recorder

MATERIALS

. MOPPET Kit

One or two trays of slides of seashore or ocean

Film, "Seashore Life," Encyclopedia Britannica, Educational Films, 11 mins., color, or "The Searching Eye," Pyramid Films, 18 mins., color, 1968

Tape of ocean sounds

Copy of "Poem," by e e cummings, from Poems to Enjoy, Literary Heritage Series, 1967, The Macmillan Co., New York

. Also:

Box of sand and shells, bottle of seawater (optional), experience chart paper, magic markers

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I like to tell the class how much the ocean means to me. In the winter, I sometimes get a strong yearning to ride to the beach and check to make sure the ocean is still there.		
I turn on the tape of ocean sounds. Continue playing tape while movie and slides are projected.	Discuss the children's feelings about the ocean. "What does this sound like?" "What do you hear?" Children name things like jet, thunder, etc., and ocean.	
	"How does the sound of the ocean make you feel?" I tell the class that the ocean makes me feel calm; I think of it as a garden or the sky--it changes but is always beautiful.	
Turn on all the projectors: the film projector with either film, "Seashore Life" or "The Searching Eye"; two slide projectors on either side of the film to project slides of beach scenes. Make certain that the sound track of the film is turned down.		Suggest that the children sit in a circle and relax while "feeling" the environment.
	Ask the children to imagine what it would be like living in the ocean or on the beach.	

"Poem" by e e cummings

maggie and milly and molly and may
went down to the beach (to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles, and

milly befriended a stranded star
whose rays five languid fingers were

and molly was chased by a horrible thing
which raced sideways while blowing bubbles and

may came home with a smooth round stone
as small as a world and as large as alone.

For whatever we lose (like a you or a me)
it's always ourselves we find in the sea

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	Children will tell things they would do in that environment: play with crabs, make sand castles, swim, etc.	
I explain that I collect rocks and shells. I pass around my collection of sea objects and allow the children to examine them.	I ask the children to describe an "ocean party." "What would you wear?" (perhaps whaleskin) "What would be the decorations?" (perhaps starfish) "What would you eat?" (fishcakes, etc.) "What games would you play?" (pin the tail on the whale)	
Read "Poem" by e e cummings. I explain to the children that this poem gives words to the feelings that I have inside me.	Choose several of the lines for discussion: "may came home with a smooth round stone as small as a world and as large as alone." Ask the class what feelings they may have about "large as alone." "How do you feel when you are alone?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	"Can your feelings be happy and 'large'?" "Can you feelings be sad and 'large'?" Discuss the last two lines: "For whatever we lose (like a you or a me) it's always ourselves we find in the sea" (I try to draw from the class that looking at the ocean and the sea brings to life very important parts of our being.)	
With the class, write a class poem. Write on the experience chart: "If I lived in the ocean....."		Ask the students to contribute one line sentences or phrases to the class poem. "I'd wear a crab red dress with seaweed shoes." "I'd ride the sea horse and play pin the tail on the whale." Suggest that the children write their own ocean poems and illustrate them. - Bette Distler -

GRADES - FOURTH, FIFTH, SIXTH

DAVID IGNATOW

OBJECTIVES

. At the end of this lesson the student will be able to:

Relate to a poet as a person.

See how remembered feelings from childhood becomes poetry.

Express feelings about his own experiences.

EQUIPMENT

. Overhead projector

. Projection screen

MATERIALS

. MOPPET Kit

Transparencies of David Ignatow's poems, "An Omen," "The Sky is Blue," and "Oh Irene," from David Ignatow Poems, 1934-69, Wesleyan University Press, Middletown, Connecticut

. Also:

Copies of the poems for each child (optional)

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I usually begin the lesson by writing on the blackboard, "Meet My Friend, David Ignatow."		
I introduce David Ignatow as an honest, brilliant poet who always sounds exactly like himself. He is a city poet, always having lived his life inside New York City. He writes of where he is, what he hears, feels and sees.		
"Would you like to hear some of David's poems?"		
I read "The Sky is Blue."		Some of the students in the class may wish to read the poem.
Project the transparency: Put things in their place, my mother shouts, I am looking out the window, my plastic soldier at my feet. The sky is blue and empty. In it floats the roof across the street. What place, I ask her.	Discuss the poem with the class: "Does your mother ever say.... 'Put things in their place?'" This universal mother statement usually provokes a great deal of discussion.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
I point out to the class that David Ignatow kept a journal for years and years.	I discuss the poem until we point out David's ability to be realistic, to see things as they are. "Do you ever daydream?" We talk about daydreams.... about looking out the windows.... about thinking and just letting our thoughts float....	I suggest to the children that they could write a poem from these daydreams and the feelings in them. (It is a good way to get children in touch with their inner selves and give their inner selves a voice.)
I then read the students "An Omen." I love the bird that appears each day at my window. Whether the bird loves me I can only surmise from its regularity.	This poem will lead to a lively discussion about the bird and the children's pets, a favorite subject.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
		I ask the children to write about their pets if they wish. Randy wrote: I had a dog he didn't die we had to give him away my brother Ronald is allergic to long hair the dirty crook.
With Randy's permission, I read the poem to the class. (There is usually one poem that says something provocative that will stimulate the children.)	"Do you know why this is a poem?" Someone says, ".... because his feelings are in it." The children are beginning to look for the feeling and talk about it. (By accepting "dirty crook" I give value to honest expression and to everyday speech. William Carlos Williams said American poets should sound American. He would certainly approve of "dirty crook.")	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Project the transparency, "O Irene."	"How does David's friend, Irene, feel about her brother?" This often leads to a discussion about family relationships.	Ask the children to write about a person suggested to them by this poem. It may be a person in their families, a frequent visitor, or a person seen frequently, such as a storekeeper. Suggest that the children bring these writings to the next class.

- Bette Distler -

Oh, Irene

What has happened to Irene whose bald brother
wore a wig? She asked me not to see her
and I loved her, which saddened her.
So sorry for herself, poor child,
working at Woolworth's where I would come.
She would grimace and ask me to leave.
The once she did let me walk her home after work
was to tell me of her brother's wig.
It was she felt ugly and unwanted
as she made plain she would live unhappily
because of him and did not want my love
to make her choice more difficult.
At her door, I left and slowly walked away,
ill about the wig, and unhappy for Irene
at Woolworth's where she would stand patiently
behind the counter for customers. But it was not you
wearing the wig, Irene! Where are you?
Listen, I am through feeling unhappy.
I have been through for a long time!
I am grown up,
a man like your brother.

Written by Gloria Tapper, teacher in Ford Avenue School #14

She was Irene and bald
A woman, a mother, a wife
How people looked when
They realized--a wig!
No eyebrows either or lashes.
Her wig was like red
    threads
And the part looked like
    burlap.
Did she take it off
    to go to bed?

GRADES - FOURTH, FIFTH, SIXTH

ALLURES: ONE WORD POEMS

OBJECTIVES

. At the end of this lesson the student will be able to:

Concentrate on the power of words.

Be aware of words used in isolation and in different combinations.

EQUIPMENT

. Projection screen

. 16mm projector

MATERIALS

. MOPPET Kit

16mm film, "Allures," Pyramid Films, Box 1048, Santa Monica, California

. Also:

Paper

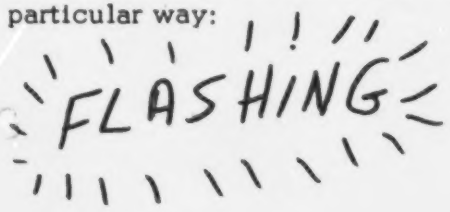
Crayons

215

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
	I like to introduce the lesson by talking about poetry and the students' feelings about it: "What is a poem?" Answers will be varied, and I receive all until someone mentions <u>feelings</u> as an element of poetry. I tell the class that first you must write your feelings, and then you can turn it into a poem.	I turn out the light and ask the class to express how they feel. Responses in one class were, Sitting in the dark is like: a bird in her nest, being on the moon, a peaceful giraffe, being in the woods when the rabbits are making a nest.
I introduce the film, "Allures," telling the class that I really don't know what the film will be about, even though I have seen it many times. Warn them that they will have to decide what it means to them.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
I show the film.		Encourage the class to write their feelings while they are watching the film. "Write any sound or feeling that comes into your head as you watch."
While the children are watching and writing, I visit each one and quietly comment on his writing.		After the film has been seen, I ask the student to chose one of his words from his paper for another experience.
	The students like to discuss some of their words as they are choosing one that conveys a true feeling of what each felt while viewing the film.	
	A student offers a sample for the class discussion.	Ask the students to write the chosen word in a way that explains the feeling of the word.
I write the word on the board in a particular way: 	For example the word flashing.	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
	"What else can I do to the word to give the feeling of flashing?" Students will suggest such things as: Color it yellow. Write it really big. Break up the letters like a streak of lightning.	Following the meaning and feeling of their words, students write them, color them, and add whatever effects are desired.
	After the compositions are completed, I ask the students to read their words and show them if they wish.	Some words frequently pictured in this lesson are: HELP HOT DOTS SUN YELLOW HEART STAR FIRE BELL MOON
I collect all papers and read the lists of feelings suggested by the film.	The class likes to share thoughts and feelings that occur as they hear others' reactions to the film.	The following is a sample work from this lesson: It's scary, falling in a hole, monster music, sun, I feel funny, FIRE! - Bette Distler -

GRADES - FOURTH, FIFTH, SIXTH

LANGSTON HUGHES

OBJECTIVES

. At the end of this lesson the student will be able to:

Show that a poet's life and work are influenced by his early life.

Be aware that Langston Hughes' heritage as a Black American and the attitudes of other Americans shaped his work.

Appreciate Hughes' poetry as musical, honest, and American.

EQUIPMENT

. Projection screen

. Slide projector

. Overhead projector

. Record player

MATERIAL

. MOPPET Kit

Slides of scenes suggestive of Langston Hughes' childhood

Transparencies of poems of Hughes

Record: "The Dream Keeper and Other Poems of Langston Hughes," Folkways Records, New York, #FC7104

. Also:

For teacher reference: I Am the Darker Brother, An Anthology of Modern Poems by Negro Americans, ed., by Arnold Adoff, Macmillan Publishing Co., New York, 1968

An Inheritance of Poetry, collected by Gladys Adshead and Annis Duff, The Riverside Press, Houghton Mifflin Co., Cambridge, Mass., 1948

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show slides suggestive of Langston Hughes' childhood.		Ask the children to write their impressions and feelings about the slides as they are viewing them.
	"How did you feel about the slides you have seen?" The children usually point out that the people look happy, the mother loves the little boy, etc.	
Play the record, "The Dream Keeper and other Poems of Langston Hughes," choosing whatever poems the teacher may enjoy.		
	Discuss the reading of the poems, pointing out with the children the sounds, feelings, words that are meaningful to them.	
Project the transparencies of Hughes' poetry. I, Too, Sing America I, too, sing America. I am the darker brother. They send me to eat in the kitchen When company comes, But I laugh, And eat well, And grow strong.		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Tomorrow, I'll be at the table When company comes. Nobody'll dare Say to me, "Eat in the kitchen," Then. Besides, They'll see how beautiful I am And be ashamed-- I, too, am America. Project the poem, "Mother to Son." Well, son, I'll tell you: Life for me ain't been no crystal stair. It's had tacks in it, And splinters, And boards torn up, And places with no carpet on the floor-- Bare. But all the time I'se been a-climbin' on, And reachin' landin's,	While the poem is projected, talk about the feelings in the poem and the children's reactions to them. "What is the poet saying?" "Why is Hughes sent to the kitchen?" "What does he mean when he says he, too, is America?" "Do you ever feel different from others?"	

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
And turnin' corners, And sometimes goin' in the dark Where there ain't been no light. So, boy, don't you turn back; Don't you set down on the steps 'Cause you find it kinder hard. Don't you fall now-- For I'se still goin', hon' , I'se still climbin', And life for me ain't been no crystal stair.	With the poem projected on the screen, ask the children for their reactions to it. Discuss the dialect, the mother's situation and advice to her son. Choose various figures of speech for discussion and meaning: the crystal stair, the tacks, the landings, the corners, sitting down. "Do some people seem to have harder lives than other people?" "Do you ever feel the way the mother does?" "Does anyone sometimes say similar things to you?"	
Project the poem, "Dreams."		

LESSON SCHEME (Con't.)

INPUT	INTERACTION	EXPERIENCE
Hold fast to dreams For if dreams die Life is a broken-winged bird That cannot fly. Hold fast to dreams For when dreams go Life is a barren field Frozen with snow.	"What is a dream?" "Why are dreams so important to Langston Hughes?" "Do you have any dreams that you want to come true?"	Suggest that the children write their feelings about being different from others and the advice or dreams that given them courage. - Bette Distler -

GRADES - FOURTH, FIFTH, SIXTH

WILLIAM CARLOS WILLIAMS

OBJECTIVES

. At the end of this lesson the child will be able to:

Be aware that the poet can have other occupations in life.

Be aware that poetry can be written with naturalness of language.

Feel he, too, may be a poet if he watches, listens, and catches the sounds and sights and feelings of everyday life.

EQUIPMENT

. Overhead projector

. Projection screen

MATERIALS

. MOPPET Kit

Transparencies of Poems of William Carlos Williams, taken from Pictures from Brueghel and Other Poems, 1950-62, New Directions Publishing Corporation, 333 Sixth Avenue, New York

LESSON SCHEME

INPUT	INTERACTION
I tell the class that William Carlos Williams was a great influence on modern American poets. He followed in the pattern of Walt Whitman and brought an American sound to American poetry. As a doctor and poet, he was open to the feelings and language of American people. He said, "How shall we get said what must be said?.... only the poem." Project the poem, "Suzy."	
Women your age have decided wars and the beat of poems your grandfather is a poet and loves you pay attention to your lessons an inkling of what beauty means to a girl your age may dawn soon upon you life is a flower when it opens you will look trembling into it unsure of what the traditional mirror may reveal between hope and despair while a timorous old man doubtfully half turns away his foolish head a bunch of violets clutched in your idle hand gives him a place	While the poem is projected, discuss the ideas and feelings with the class. We discuss in particular, the fact that, as a grandfather, Williams sees his granddaughter, Suzy, and wants nothing from her. He is glad she exists. "Do you have anyone in your life who might say the same to you?" "Do you feel this way about anyone?"

LESSON SCHEME (Con't.)

INPUT	INTERACTION
beside you which he cherishes his back turned from you casually appearing not to look he yearns after you protectively hopelessly wanting nothing	
Project the poem, "Flossie."	
To Flossie who showed me a bunch of garden roses she was keeping on ice against an appointment with friends for supper day after tomorrow aren't they beautiful you can't smell them because they're so cold but aren't they in wax paper for the moment beautiful	Perhaps the class will remember a poem read in the earlier grades in which Williams mentions his wife, Flossie. In his plum poem, he leaves a note for Flossie to tell her he has eaten plums from the refrigerator. "What is the poet saying to his wife?" We discuss the little moments in life that go by so fast. I like to discuss several until the class realizes that the poet is able to "Paste" these moments in place so that he can go back and recall them.
Project the poem, "Exercise #2"	
The metal smokestack of my neighbor's chimney greets me among the new leaves it is a small house adjacent to my bigger one I have come in 3 years	

LESSON SCHEME (Con't.)

INPUT	INTERACTION
to know much of her an old lady as I am an old man we greet each other across the hedge my wife gives her flowers we have never visited each other	"Do you ever see someone all the time without really getting to know the person?" "What makes the poet very special in a relationship like this?" We discuss the poet as a person who notices the little things that others don't notice.

EXPERIENCE

Ask the children to write their feelings about a grandparent or close adult. Remind them to describe the person, tell what he sounds like, and use simple, everyday happenings to reveal what the person is really like.

- Bette Distler -